

JEFFERSON

Monthly

HAVING
EVERYTHING
RIGHT

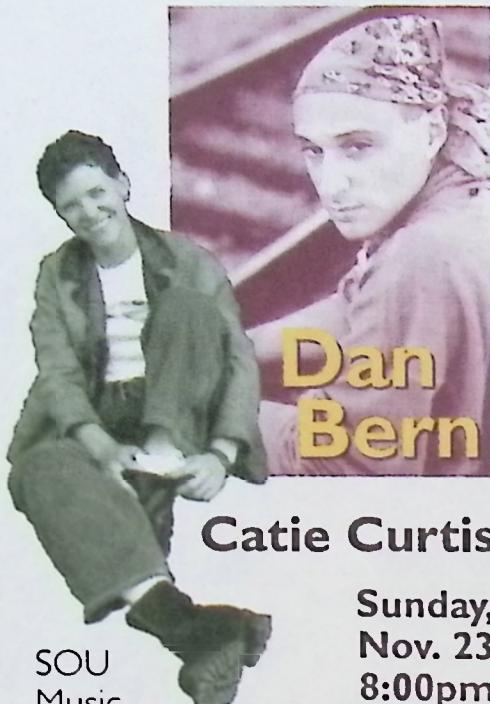
Essays
of
Place

River and
Road

KIM STAFFORD

**Jefferson Public
Radio and the
SOU Program
Board present**

VOX POP



**Dan
Bern**

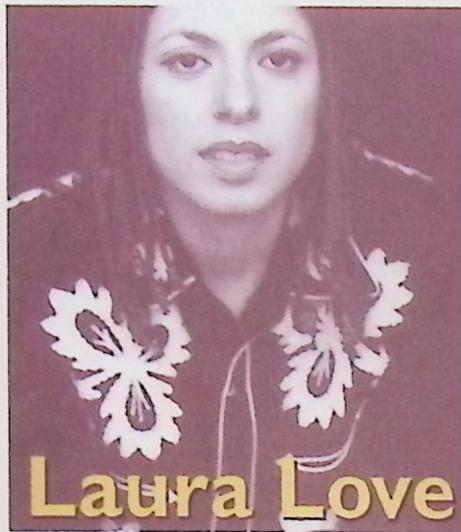
Catie Curtis

Sunday,
Nov. 23
8:00pm

SOU
Music
Recital Hall

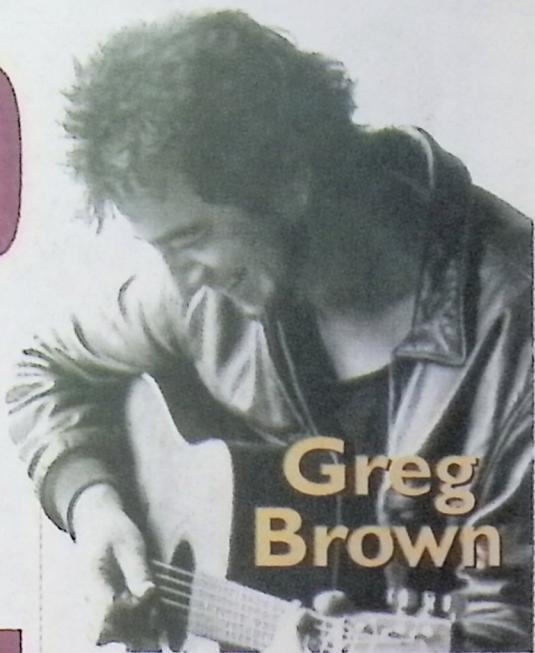
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Cirque Du Nuit, an evening of illusion and mystique, will take place in Ashland November 15. See Artscene, page 28.

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 JPR
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JEFFERSON

Monthly

NOVEMBER 1997

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8 River and Road

With the wisdom of a folklorist and the clarity of a poet, award-winning author Kim Stafford looks back to a time in Oregon when each river was considered a highway. In this essay from his book *Having Everything Right*, he reveals familial pioneer events along the Siuslaw River, and the water's relation to the concrete Interstate "river" he now finds himself beside.

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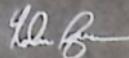
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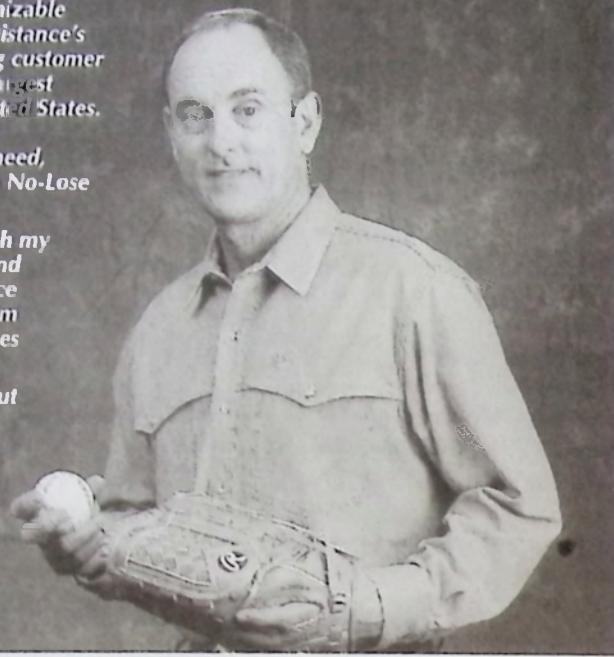
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Jefferson Public Radio welcomes your comments:

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See page 21 for e-mail directory.





TUNED IN

Ronald Kramer

Preserving Public Radio's Place on the Dial

Two months ago in this space I renewed discussion about a topic about which I've periodically written for a number of years—the dramatic rise in construction of religious broadcasting facilities which compete with public radio for frequencies. I phrased the issue in broad, national terms and, indeed, my column in the Jefferson Monthly was actually an adaptation of a column I had been asked to write for one of the national trade publications in public broadcasting. Little did I, or our members in Josephine County, suspect that the issue would, shortly and forcefully, be brought much closer to home.

A couple of weeks after that column appeared a new radio station, KAPK, signed on in Grants Pass on a frequency of 91.1 FM. The new station is owned and programmed by American Family Radio—the organization headed by Rev. Donald Wildmon, based in Tupelo, Mississippi—which has applied for hundreds of similar stations throughout the nation. JPR's Rhythm and News service is heard on 91.3 FM in Grants Pass and on 90.9 FM in the Illinois Valley. With KAPK right in between both, it was obvious to everyone—including our listeners—that all three couldn't co-exist on those frequencies.

The First Baptist Church in Grants Pass has served as a local "sponsor" for KAPK and church officials apparently did not understand that the new station would adversely affect JPR listeners in their area. They have been sympathetic to, and cooperative with, JPR upon learning of the dilemma.

And the dilemma—as broadly sketched in my September column—is just this: KAPK has the FCC "status" of a radio station (rather than a translator) because religious broadcasters persuaded the FCC to allow noncommercial radio stations (which include both public and religious radio) to have that status without investing in local studios and programming. A local "station" like KAPK (which actually transmits the signal received by satellite from Mississippi) has frequency

priority over translators like JPR's.

Recognizing our "exposure" in the early 1980's when the FCC began authorizing religious stations like KAPK, we began building radio stations—which we used to serve communities we had previously covered by translator—as a complement to KSOR in order to guarantee our continuing ability to reach those listeners. Having done so we did not, however, dismantle the translators which were "replaced" and—using our multiple frequencies—we then inaugurated our "split" services (Rhythm and News and Classics and News) using the combination of stations and translators to do so. In effect we turned the high capital and operating investment which these new, satellite stations represented into a new opportunity for our listeners.

Ironically, we were criticized in some quarters for the aggressive posture we adopted in constructing these new stations despite the fact that we tried to explain the need for guaranteed frequencies to protect our continuing ability to serve listeners (which until 1987 relied almost entirely upon "preemptible" translators).

As threats to serving communities have continued over the past ten years we have continued to apply for new radio stations to replace translators which are newly threatened by increasing numbers of new religious stations. Three years ago we filed an application to build a station in Siskiyou County to replace a threatened translator. Two years ago we filed an application to replace our Classics and News translators in Klamath Falls and earlier this year we filed a similar application for Coos Bay. Unfortunately, filing such applications is no guarantee of success because other parties can compete for the same frequency. These processes are VERY slow and we are now in our seventh year of litigating that type of situation in Redding.

And now we come back to Grants Pass. When KAPK's presence required that we

begin looking for alternative frequencies, our strategy was to identify new frequencies for the two affected translators and subsequently file applications for new radio stations to protect these areas in the long term. We knew the FM band was becoming congested but we didn't anticipate just how serious the problem has become. There are so many religious radio stations and translators now operating in Jackson and Josephine counties that, after extensive study, it became clear that there simply are no other FM frequencies available in the 88 FM–92 FM band which can be used in Grants Pass. We have no frequency to which we can relocate. As of this writing we are trying hard to find a frequency in the "commercial" band above 92 FM which we can use for a translator. However, such a translator must follow different FCC procedures and we have still not been able to successfully "shoehorn" in a frequency.

If our cure for the Grants Pass problem is to build a radio station, that is a very long-term solution and Grants Pass could arguably be without JPR service for years until that is accomplished.

In some quarters people are now asking: "Well, why didn't JPR build more radio stations more quickly to protect translators?" Ironically, it was not long ago that a common question was: "Why are you building so much so fast?" The challenge of protecting our existing coverage by building new stations is staggering. A simple radio station could easily cost \$100,000 for equipment alone to build. With 37 translators (the largest network of translators in public radio in the nation), protecting all of our service by replacing those facilities with stations presents a daunting capital undertaking. Moreover, there are sizable additional engineering, legal and construction costs in building a radio station—not to mention the fact that it costs far more to operate a radio station than a translator.

We have tried to walk a careful line of monitoring "problems" as they develop, investing in communities by constructing new stations when that appears necessary and building an annual budget which allows us to take unusual steps when prudent.

That has been a huge challenge for both JPR and its listeners and perhaps we have both jointly underestimated it. The recent situation in Grants Pass reminds us how diligent we all must be in order to preserve public radio's place on the dial. JM

Ronald Kramer is JPR's Executive Director.

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FEEDBACK

Letters to the Editor

Feedback from readers and listeners has continued regarding the feature article on home schooling in the September Jefferson Monthly.

I have heard and read horror stories from a few educators, off the record, of the conditions under which they are nobly attempting to teach. I have also heard elegant defenses of specific school systems; Ashland schools in particular have a host of ardent advocates. I have withstood heated criticism of my article, some of which I accept, and some of which I don't. I also received suggestions from surprising quarters that we have an obligation not to criticize those institutions and individuals who make financial contributions to Jefferson Public Radio—which, in my view, would create an outrageous abridgment of the diversity of views which public radio aims to facilitate.

Thus the debate suggests lessons about free speech and our true tolerance for it, as well as thoughts about the educational system. How much should we allow and support the expression of voices with which we don't agree, in the context of this magazine, this radio network, this society? Where are the values and limits of devil's advocate positions and unpopular ideas? Are we willing and able to admit that we are off track at times despite our own best efforts, as editor or educator?

There is no way to translate all the verbal feedback I've received on the home schooling article; no way to print all of the letters in their entirety.

Here, though, are a few more responses spanning the range:

.....
Your Article, "Learning Without Schools," should have started with the sixth paragraph. Much of the polemic nature of this piece could have been avoided in this way. The useful information about the pitfalls and advantages of home schooling could have stood alone as a fairly objective assessment worthy of our publication.

I follow developments in education carefully, and I feel your readers have a right to some facts which seem to have been deliber-

ately ignored in the article. Far from crumbling, the American public school system is a resounding success. 66% of last spring's graduating seniors have enrolled in two-year or four-year colleges this fall. The high school graduation rate has swelled from 3% one hundred years ago to 83% last year.

Their teachers are better prepared to teach than ever. 54.6% have Master's degrees or a sixth year diploma. Teachers are more experienced than ever. The average teacher has been teaching for 16 years. On average teachers work 50 hours per week, much of that at home.

Test scores on SAT tests are the highest since the 1960s, and Oregon ranks very high among the states on the SAT. The last time test scores were so high was in the 1960s. This was the result of a massive infusion of money in the late 1950s to counteract the Soviet Sputnik process. When graduates get to the workplace, they are the most productive workers in the world.

Your use of the "financial and social climate" as a major reason not to fix the public school system is totally self-serving. First, the financial climate in America has never been better. The stock market is at record highs, inflation has been tamed for the longest period in our history, unemployment is at a low that we see once in a generation, and American companies are leaner, meaner and more profitable than ever. The budget is well on its way to being balanced in spite of lower capital gains taxes and minor shifts in tax liability. Much of this is due to the increased revenue generated by a strong, but not overheated, economy. And you dare to say that we can't afford to "fix" the public schools? Not true. There will be no better time in the next 50 years!

What about the social climate? You may have a point here. However, your tirade does more to exacerbate the social problem than to examine it. Certain factions see the "Balkanization" of America and its institutions as a goal worth working for. The theory is to divide and conquer.

Many senior citizens, for example, wish to break the social contract between the generations. They feel no obligation to pro-

vide the younger generation the quality education they received through their parents' and grandparents' sacrifices. As their votes and bumper stickers proudly proclaim, "We are spending our children's inheritance." How much longer can they expect the twenty-somethings to support entitlements for the elderly when everyone tells young people to max out their IRA because Social Security's days are numbered?

Then there are groups which snipe at public education demanding vouchers. Already the lobbyists in Washington and the state capitols have convinced some lawmakers that this will be good for America. I'm wondering how long it will be before someone finds a tactic analogous to the blackmail religious broadcasters used on Jefferson Public Radio, another public institution under attack. (See Ronald Kramer, page 3 in the same JPR issue.) [Also see *Tuned In* this issue.-ed.]

Nobody is resisting home schoolers. Oregon is exemplary in its support of home schooling. Everyone realizes that the ultimate responsibility for a child's education is the parents', not the state's. It is laudable that some parents take this responsibility so seriously. Daily, I encounter parents who are so wrapped up in their own problems, addictions, and self-centeredness that there is precious little room for their children's needs.

The one choice all parents have (that you should have considered) is to begin a partnership between themselves and the public schools. I think the most powerful education a child could get would combine the efforts of the schools and parents working symbiotically together. From the standpoint of the impact on the child, the whole created in this way could be greater than the sum of its parts. Send your children to the public schools and take advantage of the strengths that are there. Then teach at home one or two hours at night. Don't depend on the school curriculum for this. Follow your strengths and your child's natural interests and abilities. Finally, teach some more on the weekends. Focus on experiential learning. Get out of the house, the neighborhood, or the region. If you are so lucky that both of you don't have to work to provide security and an increasingly expensive college education to your children, volunteer to help at a public school. You will be more than welcome.

Wayne Robinson, Medford, OR

line that really struck a pointed chord in me: "Children receiving one conventional set of facts and beliefs has an even more serious danger: the creation of entire generations who have learned to think and feel the world in only one way." I'm afraid we are beginning to—in this lawlessness that we're seeing—beginning to see some of that in our society right now. The politically correct and the environmentally correct, and all sorts of things that are really touching our kids, are really alienating and blowing up the bridge between parents and children. I'm really concerned about this as a grandparent. Thank you very much for the article.

Joyce, North Bend, OR (received on the JPR listener comment line)

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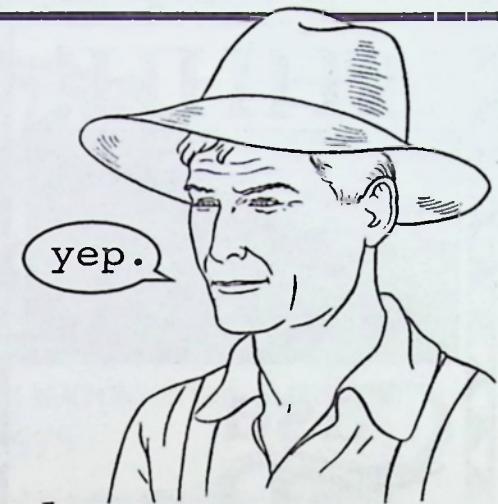
... Can we survive as a democratic society if we allow a generation to be educated neither in public nor parochial schools? The claim that we have a right to school our children at home rests on the premise that there is nothing common to be learned, or at the very least that if there is anything our children need to know all parents know what it is. Whatever complaints may be leveled against the supposed failures of public education, it has been the public education which has made us the literate society we are. The claim that everyone is equally qualified to teach is not only insupportable but it flies in the face of the past 2000 years of history. Europe went through a long period called the "Dark Ages," and it did not come out of that period until the renaissance and the reformation brought educational institutions to the rescue ...

We parents know how difficult it is to be a wise parent and all of us would have profited had a course in parenting existed. We muddled through with advice from Gesell and Ilg or Dr. Spock. How hard it is to be a child, even with well-adjusted parents, and how impossible it is when parents are either psychotic, illiterate, or have flown the coop. I would not want my children to be limited by my meager talents nor to have them imagine that my prejudices were engraved in tablets of stone. I believe that there are many matters to be known, the knowledge of which sets us apart from the rest of the animal kingdom: physical, social, and biological sciences, as well as history, literature, philosophy, the arts, and religion all need to be learned. Such information does not come to us naturally and none of us acquires it without thundering hard work.

Donald A. Wells, Ashland, OR

.....

I just want to commend you on "Learning Without Schools." It's a great article. The



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JEFFERSON OUTLOOK

Russell Sadler

Wolfgang's Retirement

Wolfgang insists it is time to retire. Wolfgang von Volkswagen is my 1978 Scirocco with 490,000 miles on it. He had an engine transplant at 286,000 miles. Wolfgang has been a constant companion for 20 years. I don't just get in this car—I put it on, like a favorite jacket. When your car tells you it wants to retire, you pay attention or get stranded.

Wolfgang is a source of transportation. He is also an economic education. Wolfgang taught me why "Automotive" is one of the largest sections in the Yellow Pages.

We began our lives together in the fall of 1977 at a Portland automobile leasing company that no longer exists. The leasing company bought Wolfgang from Riviera Motors, the Volkswagen distributor's showcase dealership in downtown Portland. We were regular customers of the service department every 3,000 to 5,000 miles to comply with the warranty. The service was routine—oil changes, tune ups, replacing filters. During legislative sessions we were regular customers of Eyerly Volkswagen in Salem. A move to Eugene introduced us to Ed Pape Volkswagen's service department. When Wolfgang's lease expired, we decided to stay together. I bought him. I have not made a car payment for fifteen years. It is un-American.

As cars age and warranties expire, dealership service departments become expensive. That is when we met Gunter Schoner. He was a German who emigrated to the United States after World War II. He got his start in America in a German car dealership, then left to open his own service garage, German Auto Service in Eugene. Independent garages are often just as knowledgeable as the dealership service departments.

They are smaller, often cheaper, infinitely more personable.

Gunter helped make crucial, money-saving decisions as Wolfgang aged. Worn-out parts were replaced with NAPA parts instead of Bosch. Knockoff parts do not last as long as original parts, but Wolfgang was approaching middle age. New parts at this age do not need to last as long as original parts. Gunter and his mechanics conducted Wolfgang's engine transplant at 286,000 miles. A

purring new engine is hard on an aging clutch and transmission. "You might have to replace them soon," warned Gunter, offering his best informed-consent advice. Wolfgang is still running on the original transmission. When the distributor died Gunter recommended replacing it with a used one. It was one of the first used parts in Wolfgang because it would now last the life of the car. When the speedometer wore out nearing 300,000 miles we learned that model was no longer in stock. It was no longer made! We called the junk yards—they preferred to be called auto dismantlers—and found a used part. I quietly admitted Wolfgang was aging.

We moved to Ashland in 1993 and began a search for another reliable mechanic. That's when we met Don Wolff at the corner Exxon station. Wolff ran one of the last real "service" stations. Knowledgeable, reliable, Wolff kept Wolfgang running until he retired a year ago. His son Dan took over the job.

After 20 years Wolfgang wants to call it quits. He insists. He left me by the side of the road three times this year. It was little things—a fuse, a worn-out battery, the fuel pump which quit on Interstate 5. It was replaced by one of the last service station me-

chanics in Roseburg. The seats are worn, window crank mechanisms get stiff and won't get better, rubber seals leak, Wolfgang rattles. It is time.

In our 20 years together Wolfgang and I have run through the Automotive section of the Yellow Pages from the dealership to the corner gas station. It is an economic lesson on how many people make their living off an automobile from its birth to its death. Even in retirement, Wolfgang will serve a useful purpose. There are people who collect and rebuilt older Volkswagens as a hobby. Wolfgang has many useful parts to offer. I will not be there to see him parted out. I do not have the stomach to watch this old friend become spare parts.

The automobile culture Wolfgang and I belonged to for the last 20 years cannot last much longer. It is strangling on itself. In most of metropolitan Oregon vehicle miles traveled is growing three and four times the rate of population growth. Legislators scoff at the governor and the Transportation Commission when they ask for more money for highway maintenance. Everyone says Americans will not get out of their cars, but Oregonians are unwilling to pay to maintain their highways. They prefer to deceive themselves with fantasies about doing better with less in the face of relentless population growth.

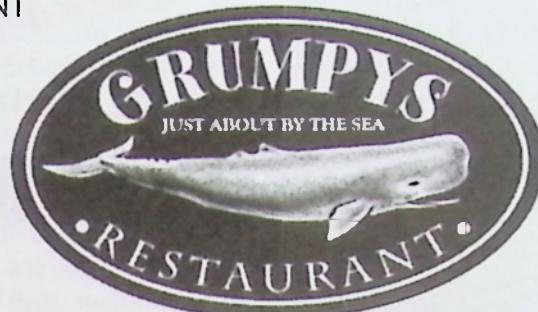
Wolfgang will be replaced. I will still walk to work and leave the car for traveling. But I will look forward to scheduled train service from San Diego to Bellingham and Vancouver, B.C. similar to service in Japan and Europe. It is inevitable. Some 75 percent of the Americans who live west of Denver are crowded onto a strip 100 miles wide along I-5. On the Pacific Slope we are strangling ourselves with concrete we are no longer willing to pay to maintain while heavy trucks pound it to pieces. It cannot go on indefinitely.

IM

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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It's free and it's fun!

River & Road

An early Oregon law named each navigable river an official state highway. Among these was the Siuslaw, running west from the coast range into the sea. Where the river curved and shouldered against bluffs, a road was impossible in the early days, and traffic went by water—up from Florence at the coast, to Mapleton near the head of tidewater, fifteen miles inland. There was a kind of road threading along the ridge above the north bank, but locals called it The Goat Trail, and it was a shocker compared to the easy glide of flat water. The river was there: a real road might someday be made. Houses faced the water.

The river made a lot of sense, and a pioneer could make sense too, by figuring out the river. Salmon came up the river, logs came down. The best farmland was right against the water. Every morning, the milk boat came by, then the fish boat, then the school boat, then the mail boat, and now and again, the schooner from San Francisco. Before wildcat logging clogged the channel with silt, two-masted schooners could float all fifteen miles inland to Mapleton. If you weren't on the river with a dock in good repair, you just weren't part of modern life.

Rain, a glory of rain made the river the natural ribbon that bound everything up like a purse-seine slung across the hills. The river was everywhere—not a place, but a way of happening. Charlie Camp told me how the two happy tourist ladies from California stopped to talk. They got on the subject of rain.



IF YOU WEREN'T
ON THE RIVER
WITH A DOCK
IN GOOD REPAIR,
YOU JUST WEREN'T
PART OF
MODERN LIFE.

BY
Kim Stafford

"How much rain do you get here, Mr. Camp?"

"Oh," he said, "we get about eight foot a year. That's common, but I've seen more."

"Now, sir, just because we come from California, we don't need to believe that." They liked their old Oregon man.

"Ladies, you see that elderberry bush down there by the barn? That's eight foot tall. If we took our year's fall of rain in a day, that bush would be under the flood."

Was he right? He was. Mapleton, Oregon, right up against the west jump of the coast range, combs off ninety-six inches of rain in a common year. That's nothing compared to the twenty feet of rain that falls

on the west slick of the Olympic Peninsula, but it's wet. Charlie told me you know you're in Oregon when you can stand on the porch and grab a salmon fighting its way up through the thick tumble of the rain. That turned into a song as I drove home:

Step to the porch, a salmon flies by—
Hook him in out of the rain.
You're pretty far gone, pretty far gone:
You're clear out here in Oregon.

When a baby is born, as everyone knows,
There's moss in its fingers, webs in its toes.
It's pretty far gone, pretty far gone—
It's clear out in Oregon.

There is the chill glory of baptism by rain every day of winter when you step outside. So why not use that water for a road?

One well-schooled pioneer played a little dance with the river out of sheer practicality. He staked his homestead claim on the good farmland up North Fork, but when he came to look for timber up to his high standard, he found nothing close by. Seeking the tree, he cruised four miles down North Fork to the Siuslaw channel, then a good twelve miles upriver to Mapleton, then another mile south up Knowles Creek. There he stood, a good fifteen miles from home as the crow flies, but the tree he found was too straight and the water too handy to do it any other way. He felled the tree parallel to the creek, and bucked out one good forty-foot log, five-foot through at the little end. He rolled that log to the bank of Knowles Creek with the help of a logging jack, a tool that stood about knee-high and asked for patience. Then he carved his brand on the butt end of the log, left instructions at the sawmill downstream, and went home to his tent.

When high water came in the spring, Knowles Creek rose, picked up his log sweet as you please, and carried it a mile down to the main channel of the Siuslaw at Mapleton. From there, the log made its own way downstream to the mill above Point Terrace, where it was identified, barked, slabbed off, and run through the saws. The mill filled the order matched to the brand, took its own percentage of lumber out for the trouble, and stacked what was left on the riverbank.

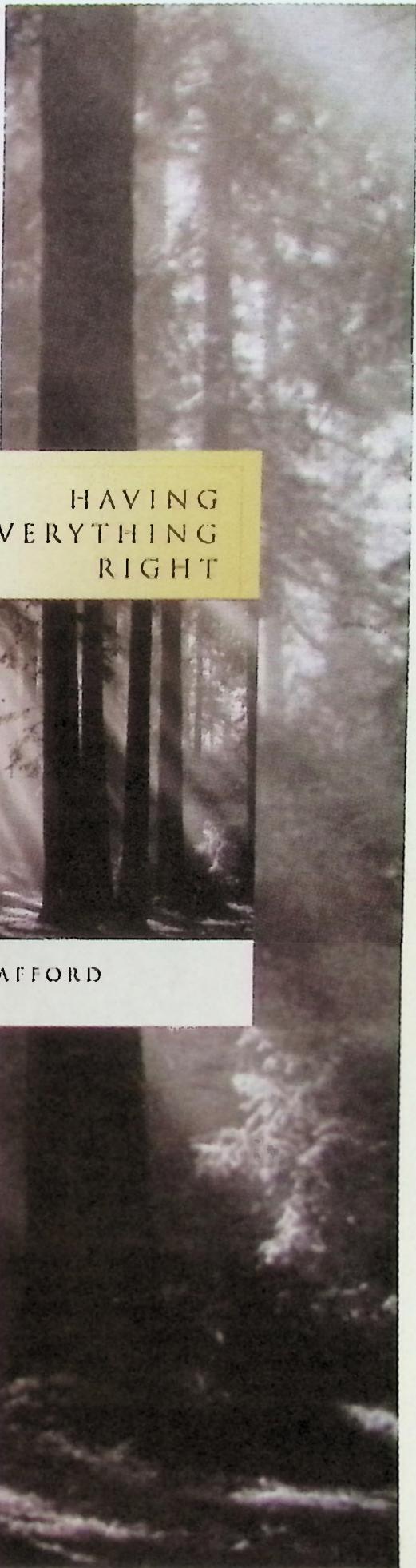
When the moon was right and the tide deep, the man drifted down North Fork of a morning, rode the flood tide up the Siuslaw to the mill by skiff, dressed his lumber into a raft at slack tide, then herded it downriver on the ebb. The next turn of the tide put him off the mouth of North Fork, and he spent slackwater turning his raft into the North Fork channel. When the next flood tide swung in, he rode his raft by dark up North Fork until he came to his claim. A nice two-story house came out of that one log, with siding left over for the barn, and the man passed on easy ways to his children.

He took the time, he knew the ways. The river did the rest.

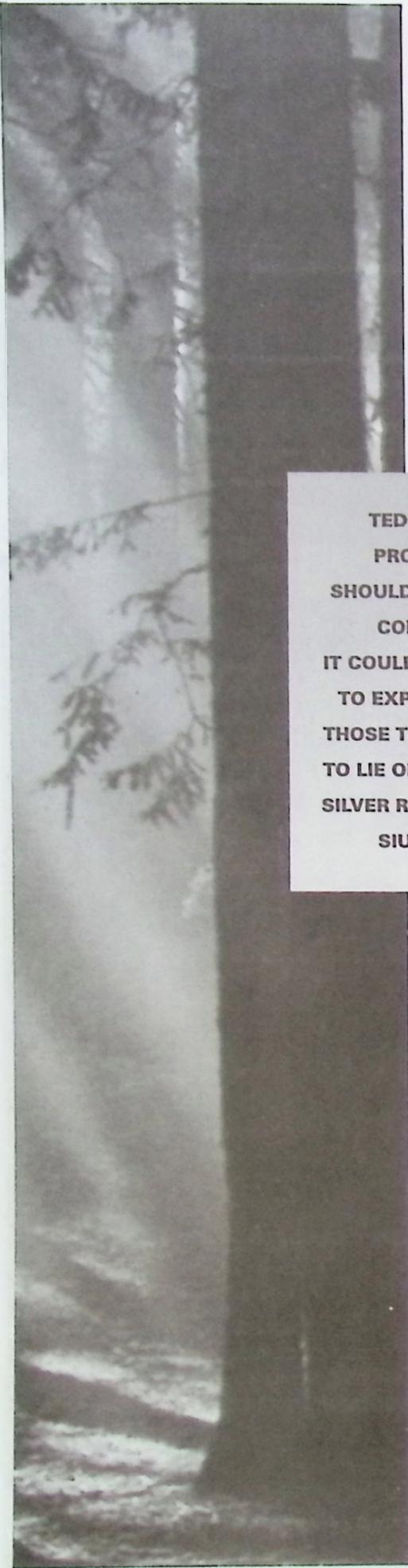
The early drift-netters on the Siuslaw suffered under two delusions that sweetened their lives considerably. I talked with Trygve Nordahl, who remembered both. First, it seemed obvious that any motor on the boat would scare off the fish. Second, salmon can see, right? By day, they would surely stay out of any net you laid down. So the word went. So drift boats went by spruce oars only, and by night. You had to know every tree on the dim night-sky horizon, sight them against the starlit clouds to turn and turn, to stay in the channel clear.

Every stretch of good driftwater on the river had a name. There was the Barney Drift, where old Indian Barney once fished. There was the Squaw Drift, and to the side of it, little Pa-poosie Drift, then the Town Drift, Woodpile, Stickpatch, Sandpile, Spruce Point, The Homestead, and Deep Hole Drift where the salmon crowded the deep channel against the north bank. At the Barney Drift, the best of them all as Tryg told it, "We'd go out about twenty oarstrokes, and then we'd lay net, and drift down to what we called The Gap, and pick up the net. Then we'd lay out again, and drift down to what we called The Three Shorts. And that was the end of the ebb-tide drift."

Talking of fish and the river, Trygve's voice spoke with the rush and ebb of water. There was the turbulent haste of his knowing words then a milling around at slack, then a drift back down for ebb: "Early in the season, we'd go whenever the tides were right. If it was a minus tide in the evening, we'd fish below the bridge—if it was high tide in the evening, just about dark, why the fish would make it across the bar, clear up to North Fork before you caught them, and you couldn't catch a fish below the bridge. They never stopped. They came on the tide as far as they could. If it was low water in the evening, for some reason they came in on the morning tide, they flew around, and went back down for a minus tide—low water in the evening, first dark. But if it was high water in the evening, you could not catch a fish below Florence on



This article is an excerpt from *Having Everything Right, Essays of Place*, by Kim Stafford, published by Sasquatch Books, Seattle. *Having Everything Right* is available at bookstores everywhere or call 800-775-0817 to order.



high water slack. They'd all be up to Barney Drift. They'd catch a hundred fish to the boat up here. You wouldn't catch one below the bridge. They move in cycles like that. And you catch more fish if it wasn't raining. If it was raining, they'd move right up the river. Seemed like they don't go up the river until they have some fresh water."

The nets were twenty-five meshes deep for the lower river, thirty meshes deep for the upper channel. Meshes ran eight inches for Chinook salmon, six and three-quarters for silverside, six and a quarter for fall steelhead. Fishermen who didn't know the river spent their days mending net they'd trailed into snags. Not only the drift sites had names, but the hidden snags as well.

**TED HAD A
PROBLEM.
SHOULD THE BOSS
COME BY,
IT COULD BE TOUGH
TO EXPLAIN HOW
THOSE TOOLS CAME
TO LIE ON THE LONG
SILVER ROAD OF THE
SIUSLAW.**

Trygve: "Right off the Town Drift, downstream side, you had to pick up fast. A big spruce tree had fallen in the river there years ago, and it had The Eagle's Nest, they called it. Would just about take your whole net, if you got caught in that."

In one night with a set net, a farmer on the river could catch enough of the big Chinook to last all winter. One Chinook would fill several gallon jars for salt-fish, and a net could pick forty fish from the river in one night. No one recorded the Siuslaw Indian names for these fishing sites, but with a river so rich, they may have been similar to what Franz Boas recorded for the Kwakiutl candlefish stations way north: "Full in Mouth," "Fat," "Eating Straight Down," "Eating All," "Eagle Bowl," "Owning Many," "Place of Succumbing." When a Kwakiutl mother bore twins, she knew they were salmon; if they came near water, they might take off their human masks and swim away.

On the Siuslaw, when fall rain failed to fill the river deep, the grocery schooner from San Francisco couldn't make it in across the bar. Then people ate salmon and potatoes three times a day, every day, all winter long. Like the Siuslaw people before them, those pioneers ate the river.

Salmon came up, logs came down. There is one house on Cox Island with no road but the river—the Sanborne house, now windowless and sagging. Mrs. Sanborne told me how she stood by the top window at dusk, and saw her husband float

past in a raw December storm, hopping from log to log on a big billowing raft that had broken loose. He glanced once at her lamp-lit shape, then turned furious to his work and drifted darker downstream west. That time, he lived.

Fred Buss told me how the river took a life. The tug was coming in to dock, and the crowd on shore was as turbulent as the water. People simply jostled Miss Sherman loose from balance, and down she went from the pier. A young man shucked his hat and went in after her, swam under the keel, but came up alone.

Miss Sherman had just become engaged, Fred said, and that softened his way with the story some, but he told it stroke by stroke as an oarsman would who lived by killing the river's fish and knowing its way.

"We watched for her three nights, thinking she'd come to our nets as others had, and every time we pulled in heavy, reached for some silver arm of fish by the lamp-box, it might be her. Fish drown, too, in the net, you know. They come in stiff, cold. And sometimes salmon come to the lamp, up out of the channel, and drop away again. But Miss Sherman stayed down three days.

"Then we were mending net on the dock in the morning. My partner says, 'We'll see Miss Sherman soon. She ought to be floating by now.' And by God, there she comes, slow past our dock on the ebb, face down, white bump on the water. I was for putting a net out, but these damn fools had to turn her over with an oar. Of course her face was gone. Crabs had eaten that, breasts and all. I said to let her be, but they would not. Jesus, it made me mad. As she rolled up, her left fist came out of the water. There's her gold ring then, hanging by the fingerbone."

When they finally paved a road down the north bank of the Siuslaw, Ted Bugbee was foreman. One December morning when the river was ice, he got plain disgusted with the hand-tools he'd been given to use—sledges, picks, and shovels rusted dull, split hickory handles taped but raw with splinters.

"Boys," he said, "let's pitch our tools into the river, and see if I can't get us a new set from the boss. Ready? All together now—heave ho!" With the shouts and laughter of a good drunk, the boys flung out, and tools went skittering onto the ice but stayed. The ice that day ran too thin to walk on, but too thick to let the tools drop through. Ted had a problem. Should the

boss come by, it could be tough to explain how those tools came to lie on the long silver road of the Siuslaw.

"With rocks—sink 'em!" Rocks it was, the ice shattered, and the old tools were gone.

"Break time, boys. Start a fire. I'll be back." Ted went straight to the boss, just waking in his Mapleton hotel.

"Say, Boss, the boys are in a hell of a fix down there. No tools to speak of, and they're standing idle. Hate to see that. Shall I swing by the hardware for a new set? Fine. Right, Sir. Sorry to wake you, Sir."

In the city, a hundred miles from the Siuslaw, I wake to the whisper and throb of the freeway—Interstate 5, a lit ribbon one-quarter mile north. Once when I complained of its noise, as I opened the window on a June evening and the freeway roared, my wife's mother said, "Pretend you are hearing the river."

The river, yes. Her words were wise. I thought I could school my ears to that memory of water's grace. I would hear the whisper of the road, and I would learn to remember one pioneer, drifting down the Siuslaw in a skiff of split cedar—the man who shot a swimming bear, then dove to the riverbed to pull its sleeping form up by the ear. But my heart was weak. In the night, I burrowed into the seashell of my pillow, but the whisper I heard was not water. I dove for the secret turmoil of dreams. The road's urgent drone, the whine of speed, the growl of trucks gearing down to climb—all that swarm of noise would not soften to a watersound for me. Try midnight, try three before dawn: the same.

The road is a frozen river that never thaws.

When I stand on the overpass bridge and look down, I can see how water designed the freeway road. Six lanes follow a canyon water carved, a canyon aimed east, then north toward the Willamette River. On-ramps join the road and thicken it, like generous tributaries in spate. There is a tidal ebb in the commuter rush at dawn downstream toward the city, then noon slack, and then flood-tide dusk, when the lit eyes of the silversides fight their way back up-canyon, sniffing for the exact small pool where they shall spawn. Where north- and south-bound lanes divide, an island hides in the road with pines and a deep thicket of blackberry. From above, I can see where drifters have built their campfire and slept on cardboard.

I've found the equivalent of beach-drift on that road bank: lengths of stovewood bounced from a truck, exotic weeds sprung from gravel, skidded ears of corn, greasy wrappers scattered like fish bones. One day I slowed for a great blue heron poised by the median ditch. Do high geese follow the freeway north, now that it runs as geographic ribbon brighter than the river? My cousin saw the long column of migrating butterflies flickering above that road, bound south for Mexico. All day, they clogged the grilles of cars.

Driving the freeway south one winter day, I pulled over where a woman stood with her thumb in the wind. She was an old hand at this, I saw at once, as she stepped in front of my Malibu to hold me still while she checked me out through the windshield. Then she opened the door.

"How far?" she said, wanting the tone of my voice to tell if I was dangerous.

"I'm going to Salem—forty miles."

"Okay for a start." She climbed in, sandals on her feet, feathers in her hair. We set out. I waited for the story that is a hitchhiker's ticket. Ten miles passed in silence. As we cruised out over the freeway bridge, crossing the Willamette, she spoke.

"Wow. This river has probably been here a long time."

"Yeah," I said. "A while."

"Do you think it's been here two hundred years?" I studied her face for a smile. None. At Salem, she stepped out without a word.

One fog-night I slept on an island in the river: watersound and cold. I snuggled deep in my bag and dreamed. In my dream was a wizard wearing a five-pronged bronze ring. He called it "the perfect ring of beauty and evil." Whoever wore the ring could see into another as God sees, could see that soul as a perfect ring—shining, flawed, forgiven. There was dance, set to the pentameter chant of a hunting song that named the animals. It stopped. I struggled for the ring—it was on my finger. I turned to my partner: eyes and hair of a naked soul, luminous hands raised up, her heart wild with pleasure and grief.

Watersound woke me. Dark. I was ready to lie there season by season, to die from my life, or to live as the river lives, to climb with salmon and fall away from that final loving work like rain, to tumble headlong, to flicker away silver with light, powered by moon and sun.





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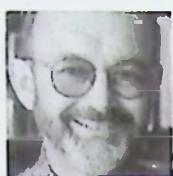
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NATURE NOTES

Frank Lang

Fall Colors

Dull November brings the blast, Then the leaves are whirling fast," the old Mother Goose rhyme says.

If we beat the blast, we might have good fall color this year—that is, if we haven't had a heavy frost. Contrary to common belief, early frosts dim autumn's brilliance by killing or severely injuring the leaves before their bright pigments reach maximum intensity. Photoperiodic change starts things off. Longer nights and shorter days stop chlorophyll production in leaves. Green chlorophyll pigments break down to reveal yellow carotenes and xanthophylls. Sometimes a rise in sugars accompanies the breakdown of chloroplasts in leaves which enhances the production of water soluble red and purple anthocyanin pigments. The result is one reason why I like fall so much.

One fall, several years ago, I was treated to a fantastic sight. The deciduous trees had turned color and were about to drop their leaves. The morning after our first hard frost I remember walking along the frosty street on my way to an eight o'clock class. Glancing up I noticed, through the mist, the yellow leaves and dark branches of a black walnut. Beyond, I could see a patch of milk blue sky that promised warmer temperatures as morning progressed. For some reason, I returned home, probably to get something I had forgotten, about the time of promised warmer temperatures. A beam of sun light illuminated the black walnut. A leaf fell, no big deal, that's what's supposed to happen this time of year. Then two leaves fell, then four, then eight. I stopped and looked up and down the street. Leaves were beginning to fall off all the black walnuts as sunlight bathed the trees. Suddenly the leaves began to fall at once. Within ten minutes the trees were bare with knee-deep

piles beneath them. No weeks of raking up black walnut leaves that year, they were on the ground in moments. Amazing. Here is what I think happened.

Deciduous trees go through a typical fall ritual. Auxin, a plant hormone, maintains an intact zone of cells at the base of the leaf stalk called the abscission layer. With adequate auxin levels, leaves stay on the tree. Aging leaves, and the longer nights, shorter days and cooler temperatures of fall cause a drop in auxin levels. With low auxin levels the cells of the abscission layer separate and the leaf falls off the tree, usually a few at a time, not all at once.

The black walnut leaves had a fairly well developed abscission layer. When the leaves froze, ice crystals formed in the abscission layer and ruptured the cells. The layer remained intact until the warm sun lit the trees, melted the ice and all the leaves fell off at once. If you have black walnuts, a word to the wise. The leaves make terrible compost. They contain a substance that inhibits the growth of other plants.

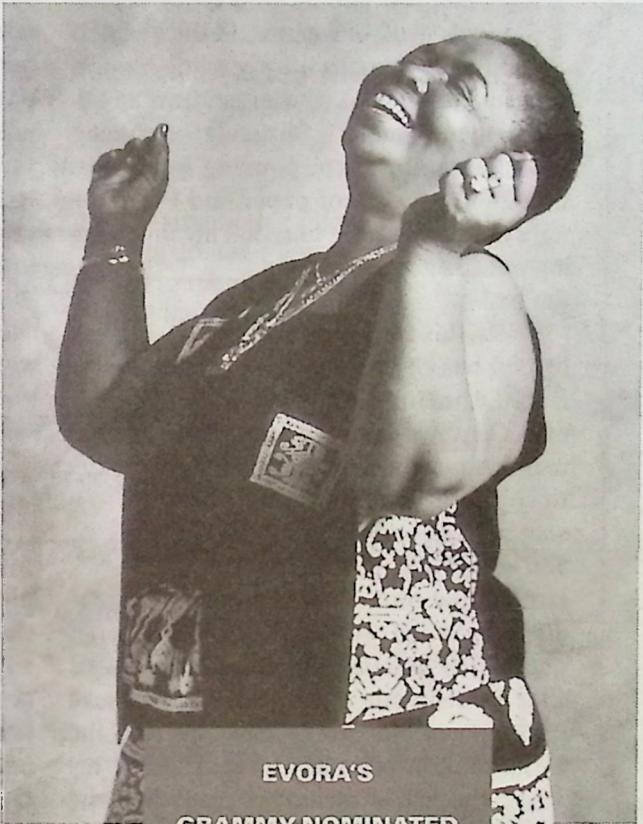
If this year's dull November blasts don't send your leaves whirling fast, the trees might be in trouble. On the other hand, they might be evergreens. ■

Dr. Frank Lang is Professor of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Cesaria Evora

Singer Cesaria Evora is a world music star. Her smoky contralto voice and songs in her Kriolu language (a combination of Portuguese and African tongues) have captivated listeners from Africa to Europe and now the United States. She will appear on November 12 at the Craterian Ginger Rogers Theater in Medford as part of the One World concert series put on by the SOU Program Board and Jefferson Public Radio.

Evora was born in Mindelo, on the Cape Verde Island of Sao Vicente, off the coast of Senegal in West Africa. Her father died young, leaving behind his wife and seven children. Unlike her siblings, most of whom eventually emigrated, Cesaria remained firmly rooted to her birthplace. Mindelo, like most port towns, had a thriving night life. Music was everywhere: in the clubs, in the streets, on the beach. All styles were in vogue: ballads, waltzes, the fox trot, the *contredanse*. However, the most popular styles were the *coladera* and the *morna*, a slow and rhythmic song form expressing nostalgia, love, sadness and longing. With a voice conveying power, vulnerability and an emotional affinity for this style, Evora quickly found a niche for herself in Mindelo's musical life, and through committed performances she gained a distinguished reputation as the queen of *morna*. She and her musicians traveled from club to club to make a living, depending on the growing generosity of their fans. But with the decline of the port in the late 1950s and independence from Portugal in 1975, trade in Cape Verde rapidly diminished, and most musicians emigrated to different parts of the world. Evora, however, again chose to stay. In the 1980s, Jose Da Silva, a young Frenchman of Cape Verdean origin, was captivated by Evora's singing and eventually convinced her



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BY
Tom Olbrich

to travel with him to Paris to record. From 1988 to 1991 they made three albums together, but it was *Miss Perfumado*, recorded in 1992, that triumphed from Paris to Lisbon and from Montreal to Barcelona, making Cesaria Evora—by then a 52-year-old grandmother—a star. With a relaxed manner and palpable confidence, she was widely embraced as "the barefoot diva," in literal reference to her style on the stage, an ongoing sign of solidarity with the disadvantaged women and children of her country's streets.

Fans worldwide were quickly smitten with her *morna*, a Cape Verdean version of the blues. Evora's Grammy-nominated self-titled debut album was cited as the Best of the Year by more than a dozen major U.S. publications, including the New York Times, Los Angeles Times, Boston Globe, Philadelphia Inquirer and CD Review. The best-selling 1995 release, which consistently remained on Billboard's World Music chart, recreates the dreamy atmosphere of the Cape Verdean nights, with her blend of intoxicating vocals and compelling lyrics. Evora, who is often compared to Edith Piaf, Billie Holiday and Bessie Smith, is backed by an array of acoustic instruments, including multiple guitars, violin, accordion, clarinet and piano. Two years after its release, the album has sold over 150,000 copies in the U.S., and achieved great success in Portugal and France, where it has gone double gold.

Evora has toured the U.S. three times, and won the devotion of ever-growing legions of fans, including such artists as Madonna, Natalie Merchant and Cassandra Wilson. She returns for another national tour, with her Craterian date being one of many in this country. She just released *Cabo Verde*, her latest album, a varied group of songs from festive to mournful, including *morna* sung as no one else can. IM

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ONLINE

Joe Loutzenhiser

Can the Spam

I have met few people who enjoy receiving junk mail, or believe that it's a good thing. Each month our recycling bin fills with five pounds of unwanted, unread advertisements—more if Christmas is coming and the catalogs are pouring in. It is a tremendous waste of paper and I have always resented having to spend my time sorting out the good mail from the bad.

Now this Dark Specter of Evil has thoroughly infected the Internet. The email equivalent of junk mail is known as 'spam'—unsolicited email from someone who wants to sell you something. It is not related to the canned meat product. There is also what I call 'gray area' spam that is not necessarily unwanted, such as notifications that there is an upgrade for a software package you own. I only take issue with the former. Each morning when I check my email the list of messages reads like the Monty Python skit: Spam, spam, Heidi, spam, spam, spam, spam, Jim, spam, spam, Robb, spam, Steve, spam, spam, spam, Michele, spam, spam, spam, spam, spam. I then curse the marketers of the world and delete the spam, and although it only takes a few seconds of my time, for some reason it is exceptionally annoying.

It may seem that spam is better than postal junk mail because it does not waste the physical resources of paper and mail-person effort to lug it about. But there is a subtle difference between junk mail and spam. The sender pays to send junk mail. The receiver pays to receive spam. What if you had to pay the postage for every piece of junk mail you received? This is what happens with spam because you pay for your email account and connection time. If your Internet Service Provider uses a billing system that charges by the minute, it can become costly.

Not only does spam cost you money, what is offered is completely without value.

The messages are mostly scams like Pyramid sales, Ponzi schemes, get rich quick methods, long distance calling rip-offs, pager and cell phone services with hidden charges, links to pay porno sites, and advertisements from the underbelly of barely legal business. Spam is the marketing refuge of the despicable and disreputable, those who can not use legitimate means to conduct their business. Sometimes spam is even dangerous. Participation in some of the scams is a felony.

SPAM IS THE MARKETING
REFUGE OF THE DESPICABLE
AND DISREPUTABLE.

The problem is not only the businesses who use spam as a marketing tool, but also the companies that offer spamming services. Often they employ methods that are questionable, and in some cases illegal. The use of other company's mail servers without permission is not uncommon. It's as if your neighbor packed your mailbox with outgoing mail because theirs was already full. Spam usually has a phony return address so you are not able to reply to let them know you want to be taken off their list of email addresses. This also safely protects spammers from having their email sent back, clogging up their own mail servers. And most spamming companies are openly contemptuous and antagonistic towards those critical of their business practices.

I successfully avoided getting spam at work until the last few months, and then it was an avalanche. It seems that once spammers get your email address they sell it to all the others. Thankfully, my Jeffnet account is still spam free, and I am careful to keep it that way. There are ways to avoid getting spam, or at least limiting it. Foremost, don't give your email address to anyone you don't know. Many web sites try to collect information from you before you can gain access. If you cannot leave an email address field blank, put in a fake address (noway@leavemealone.com). I also fake

phone numbers. I do it out of principle; I resent that my personal information is worth money and I'm not making anything off its sale. It's un-American. If you use the newsgroups use a fake email address when posting, or if you want responses open a free email account, where you can view the email's subject before reading it, and use this address instead of your main email account. I use Rocketmail for this purpose (www.rocketmail.com), although other free email services should work as well. Another way to defeat spam is to undermine its financial viability. If nobody purchased a product marketed through spam, it would become a useless business tool. I go so far as to note the companies that send me spam so I can avoid them entirely.

These problems have not gone unnoticed by Congress. Currently there are three different bills pending which attempt to regulate the use of spam. One puts too much of the onus on Internet Service Providers and seems unworkable, but the other two may be effective. The Netizen Protection Act (bill HR 1748) extends the current restrictions on junk faxes to include email. The Electronic Mailbox Protection Act (bill S 875) would render illegal many of the spammer's underhanded tactics as well as require them to accept requests to be taken off of spamming lists.

Even with legislation we will never have a spam free world. Hopefully a combination of law and technology together will eventually limit spam to email we may, on an outside chance, find useful. I have my doubts, though, every time I look in my recycling bin.

For more information about the spam issue visit the Voters Telecommunications Watch at www.vtw.org/uce/. ■■■

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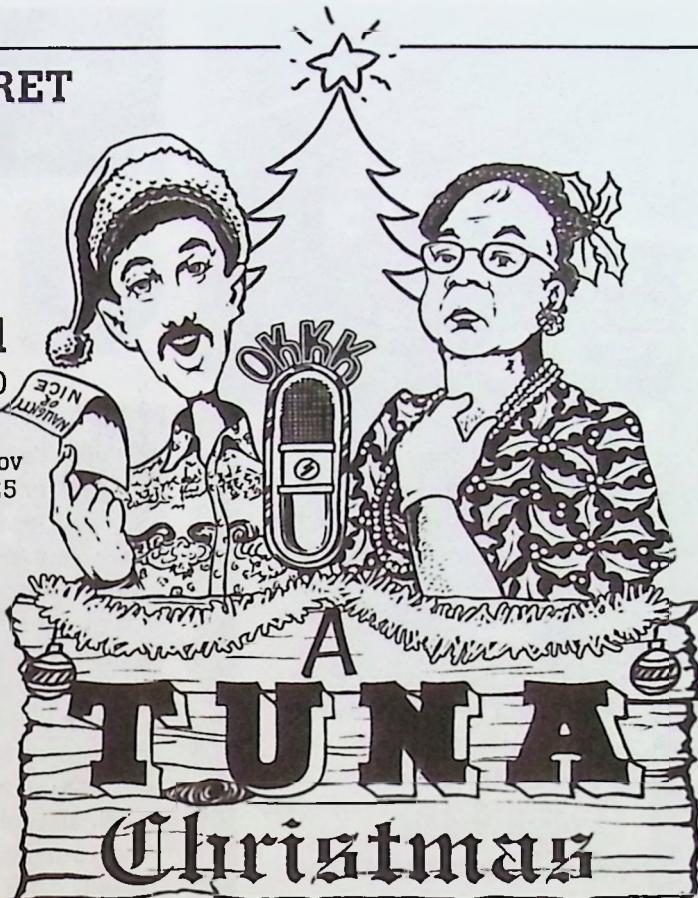
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For information and rules, send email to contest@earthsky.com or fax your contact information to 512-477-4474.

You can also visit Earth & Sky Online at www.earthsky.com where you will find a valuable resource of additional ideas, research materials, and samples of past winners.

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.



LIVING LIGHTLY

Kari Tuck

Real Change Must Come From Within

JEFFNET

the community-based Internet service of the Jefferson public radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon... it's easy to use... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.



3 WAYS TO LEARN MORE

①

Stop by the JEFFNET Internet Education Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

②

Call us at (541) 552-6301, weekdays from 8am to 5pm

③

Visit us on the World Wide Web at <http://www.jeffnet.org>

**in jackson & douglas
counties dial locally...
connect globally**

Over the past several months, this column has presented a variety of ideas related to the conservation of our natural resources. Among them have been decreasing our reliance on the automobile, finding tree-free sources of paper, utilizing solar energy, and taking recycling to the next level of pre-cycling to reduce our throw-away habits. While all of these recommendations can lead to our living more sustainably on the planet, they are by no means easy to adopt. Choosing to reduce our time in the car usually means substituting either walking or biking, which brings the added challenges of increased time and safety issues (how practical is it to walk to the mall?). Utilizing tree-free paper entails first finding some, and then paying the increased cost. In a similar subsidy-related item, solar energy requires a large initial investment of money which the use of fossil fuels does not. Recycling, on the other hand, has become reasonably accessible to citizens but the idea of reducing the amount of material we need to recycle by reducing our purchases and reusing items has not hit mainstream consciousness. If it seems to you that living in a way which promotes the conservation of resources requires an effort akin to our local salmon swimming upstream, you are unfortunately correct. But all of us swimming downstream as we continue to consume resources way beyond the limits of sustainability are headed over an enormous waterfall. We still have time to reassess our cultural attitudes and policies, but the only way real change will be enacted is if each of us as individuals examines our own lifestyle in a way that allows for significant steps to be taken toward planetary and species health and survival.

THE INDUSTRIAL-ERA VIEW
HAS PERCEIVED THE WORLD
AND ITS RESOURCES AS
USEFUL ONLY IF EXPLOITED
FOR OUR OWN MEANS.

How have we gotten ourselves so far off course? The industrial-era view has perceived the world and its resources as useful only if exploited for our own means. From certain angles, this view looks to have been highly successful. Americans today are on average

4.5 times richer than their great-grandparents at the turn of the century, and live in twice as big a home and own two times the number of automobiles as just 50 years ago. Unequivocally, our standard of living, as measured by our material wealth, is at an all-time high. In addition, the stock market is soaring, un-

employment is low, and business is booming. Why in the world should we question the system that has brought us to this point? The answer lies in the fact that all of this acquisition has come at a terrible cost both in terms of our quality of life (air and water pollution, pesticide residue in our food, increasing poverty, homelessness, drug addiction, divorce, crime, stress, depression, and despair) and the overall health of our planet (deforestation, overharvesting of fish, toxic dumping, massive habitat loss, loss of biodiversity, species extinction, and global warming among others). As Americans, we need to acknowledge that we cannot have it all and that by choosing to use up our natural resources at the current rate, we are also choosing to severely impact the state of the world.

What, then, are some of the lifestyle changes that might stem this tide of destruction? First and foremost we need to examine what we are really trying to attain as we move through our days working long hours in an effort to acquire more and more. Many people in their 30s believe that career and financial success, with their accompanying material gain, are most important. By the time

CONTINUED ON PAGE 33

**Jefferson Public
Radio and the
SOU Program
Board present**

ONE WORLD



Solas Celtic Music Festival

Skye

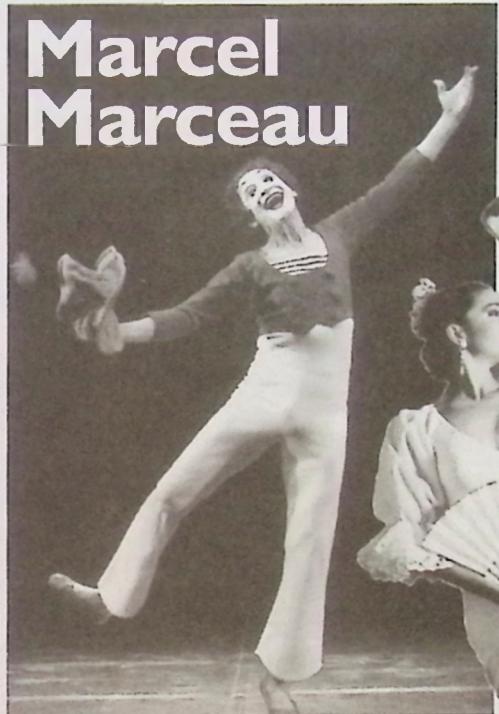
Saturday, Nov. 8, 7:30 pm

SOU Music Recital Hall, Ashland

Reserved Seating Only

General Public \$22

SOU Students/Children (0-12) \$13



Thursday, March 12, 8 pm

Craterian Theater, Medford

Reserved Seating Only

General Public \$19, \$23, \$26

and \$29, SOU

Students/Children

(0-12) \$10, \$15



Cesaria

**Wednesday,
November 12, 8 pm**

Craterian Theater, Medford

Reserved Seating Only

General Public \$18 and \$22

SOU Students/

Children (0-12) \$12

La Tania

**Saturday,
April 11, 8 pm**

Craterian Theater, Medford

Reserved Seating Only

General Public \$17 and \$21

SOU Students/Children (0-12) \$11

Tarika

Friday, April 24, 8 pm

SOU Music Recital Hall, Ashland

Reserved Seating Only

General Public \$20

SOU Students/Children (0-12) \$12



To order tickets:

By mail:

SOU Program Board, Tickets
1250 Siskiyou Blvd., Ashland, OR 97520

Phone:

541-552-6461 or

541-779-3000 (Craterian Events Only)

In person:

Cripple Creek Music, Ashland;
SOU Raider Aid; and Craterian Theater
Box Office (Craterian Events ONLY).

Fax: 541-552-6440

For More Information Call:

541-552-6461

At a Glance

Specials this month

Public radio superstars Tom and Ray Magliozi will break out the champagne this November to celebrate the 10th Anniversary of *Car Talk* on NPR. Known far and wide for its unique approach to car repair, *Car Talk* will be 10 years old as of Nov. 1. A major birthday bash is in the works for some time in the coming year. And while it is uncertain if there will be special anniversary hijinx on Nov. 1, it is assured that Click and Clack will be celebrating in their inimitable and enjoyable way, just as they do each week. *Car Talk* is heard on the Rhythm & News Service each Saturday at 11 a.m., and on the Classics & News Service at 3 p.m. each Sunday.

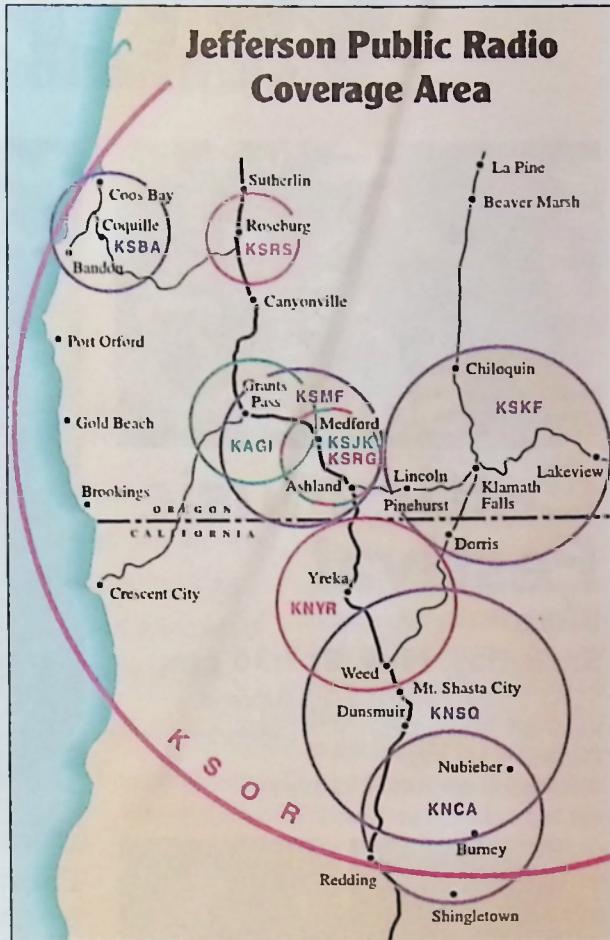
News & Information Service

KSJK / KAGI

A number of major changes have occurred on the News & Information Service stations. After an absence of several years from the JPR airwaves, Terry Gross' *Fresh Air* returns at 3 p.m. weekdays (repeating at 6 p.m.). Russell Sadler's daily *Jefferson Exchange* moves to an 8 a.m. start, adds a number of new features (including commentary from a number of local personalities) and doubles in length. With the departure of our own Jason Sauls, Jason's time period now will feature NPR's Derek McGinty hosting a daily national call-in program from Washington D.C. Saturday mornings will newly feature NPR's *Weekly Edition* at 7 a.m. See our detailed listings for complete information.



Terry Gross



Volunteer Profile: Kelly Minnis



One of the first things Kelly Minnis did after he and his wife, Sarah, arrived in Ashland was to call Jefferson Public Radio and offer to volunteer. Sarah had taken a job as a coordinator for Residential Life at SOU and Kelly was thrilled to find a thriving radio station where his talents were much appreciated. Kelly has a B.A. in Radio from Western Kentucky University. He started filling in on afternoon shifts in June and soon he was busy helping organize the music library. In October he began working the Wednesday night jazz shift and producing *Russell Sadler's Jefferson Exchange* on the

News and Information Service.

About the change from the eastern US to his new home—in both terrain and radio—Kelly is emphatic: "I really like the change of scenery here in Southern Oregon, and I love the fact that JPR gives more to its listeners as far as choice in programming."

KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Callahan 89.1	Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud,
Cave Junction 89.5	Dunsmuir 91.3
Chiloquin 91.7	Merrill, Malin,
Coquille 88.1	Tulelake 91.9
Coos Bay 89.1	Port Orford 90.5
Crescent City 91.7	Parts of Port Orford,
Ft. Jones, Etna 91.1	Coquille 91.9
Gasquet 89.1	Redding 90.9
Gold Beach 91.5	Roseburg 91.9
Grants Pass 88.9	Sutherlin, Glide 89.3
Happy Camp 91.9	Weed 89.5

CLASSICS & NEWS

KSOR 90.1 FM KSOR dial positions for translator
ASHLAND communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p> <p>6:00 Weekend Edition 8:00 First Concert 10:30 NPR World of Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 Common Ground 5:30 On With the Show 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 9:00 Millennium of Music 10:00 St. Paul Sunday 11:00 Siskiyou Music Hall 2:00 Indianapolis On-the-Air 3:00 Car Talk 4:00 All Things Considered 5:00 Best of Our Knowledge 6:00 Selected Shorts 7:00 State Farm Music Hall</p>

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:00 All Things Considered 5:30 Jefferson Daily 6:00 World Café 8:00 Echoes 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p>	<p>6:00 Weekend Edition 10:00 Living on Earth N. CALIFORNIA STATIONS ONLY: 10:30 California Report</p> <p>11:00 Car Talk 12:00 West Coast Live 2:00 Afropop Worldwide 3:00 World Beat Show 5:00 All Things Considered 6:00 American Rhythm 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>	<p>6:00 Weekend Edition 9:00 Marian McPartland's Piano Jazz 10:00 Jazz Sunday 2:00 Le Show 3:00 Confessin' the Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 Folk Show 9:00 Thistle & Shamrock 10:00 Music from the Hearts of Space 11:00 Possible Musics</p>

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 BBC World Service 7:00 Diane Rehm Show 8:00 Russell Sadler's Jefferson Exchange 10:00 The Derek McGinty Show 11:00 Talk of the Nation 1:00 Monday: Talk of the Town Tuesday: Healing Arts Wednesday: Journal of the Americas Thursday: Latino USA Friday: Real Computing 1:30 Pacifica News 2:00 The World 3:00 Fresh Air with Terry Gross</p>	<p>4:00 As It Happens 5:30 Pacifica News 6:00 Fresh Air (repeat of 3pm broadcast) 7:00 The NewsHour with Jim Lehrer 8:00 Russell Sadler's Jefferson Exchange (repeat of 8am broadcast) 10:00 BBC World Service</p> <p>6:00 BBC Newshour 7:00 Weekly Edition 8:00 Sound Money 9:00 BBC Newshour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 Journal of the Americas 12:30 Second Opinion 1:00 Larry Josephson's Bridges 2:00 To the Best of Our Knowledge 5:00 Commonwealth Club 6:00 New Dimensions 7:00 BBC World Service</p>	<p>6:00 CBC Sunday Morning 9:00 BBC Newshour 10:00 Sound Money 11:00 To the Best of Our Knowledge 2:00 Sunday Rounds 4:00 People's Pharmacy 5:00 Parents Journal 6:00 Tech Nation 7:00 BBC World Service</p>

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775
WORLD CAFE

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MONITOR RADIO
Listener line: (617) 450-7001. Radio@CSPS.COM
SOUND MONEY
ST. PAUL SUNDAY

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610
HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888
MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006
NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899
THE DIANE REHM SHOW
WAMU
BRANDY WINE BUILDING
THE AMERICAN UNIVERSITY
WASHINGTON, DC 20016-8082
Call-in line: 1-800-433-8850
OREGON OUTLOOK/JEFFERSON EXCHANGE
RUSSELL SADLER
SOU COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520
WEST COAST LIVE
915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Johnathon Allen.

7:00am-Noon

First Concert

Classical music, with hosts Susan DeRosia and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

NPR World of Opera

2:00-4:00pm St. Louis Symphony

4:00-5:00pm All Things Considered

The latest international and national news from NPR.

5:00-5:30pm Common Ground

5:30-7:00pm On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm Indianapolis On-the-Air

3:00-4:00pm CarTalk

Click and Clack come to the Classics!

4:00-5:00pm All Things Considered

The latest news from NPR.

5:00pm-6:00pm To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

Nov 3 M Respighi: *Botticelli Pictures*
 Nov 4 T Mendelssohn: Symphony No. 3, *Scottish*
 Nov 5 W Mozart: Trio for Piano, Clarinet and Viola
 Nov 6 T Tchaikovsky, Symphony No. 5
 Nov 7 F Beethoven Symphony No. 6
 Nov 10 M Hummel: Trumpet Concerto
 Nov 11 T Britten: *War Requiem*
 Nov 12 W Borodin: *In the Steppes of Central Asia*
 Nov 13 T Mozart Piano Concerto No. 21 in C
 Nov 14 F Copland: Clarinet Concerto
 Nov 17 M Haydn: Symphony No. 94
 Nov 18 T Divertimento for String Orchestra
 Nov 19 W Beethoven: Serenade, Op. 25
 Nov 20 T Chausson: Symphony in B flat, Op. 20
 Nov 21 F Purcell: Incidental Music from the Fairy Queen
 Nov 24 M Bach: Partita No. 1
 Nov 25 T Thomson*: *The Plow That Broke the Prairie*
 Nov 26 W Tchaikovsky: *Francesca da Rimini*
 Nov 27 T Rachmaninoff: Suite No. 2 for 2 Pianos, Op. 17
 Nov 28 F Monteverdi*: Selected madrigals

Siskiyou Music Hall

Nov 3 M Rachmaninoff: Piano Concerto No. 1
 Nov 4 T Beethoven: Piano Concerto No. 1
 Nov 5 W Brahms: Piano Concerto No. 1
 Nov 6 T Tchaikovsky: Piano Concerto No. 1
 Nov 7 F Mendelssohn: Piano Concerto No. 1
 Nov 10 M Beethoven: String Quartet Op. 127
 Nov 11 T Schubert: Piano Trio in B Flat
 Nov 12 W Mozart: Piano Concerto No. 26
 Nov 13 T Rachmaninov: Piano Concerto No. 4
 Nov 14 F Strauss: Symphony For Winds in E Flat
 Nov 17 M Berlioz: *Symphonie fantastique*
 Nov 18 T Dvorak: Violin Concerto Op. 53
 Nov 19 W Paray: Symphony No. 1
 Nov 20 T Franck: Sonata for Violin and Piano in A
 Nov 21 F Grieg: Piano Concerto in A minor
 Nov 24 M Schubert: String Quartet in G
 Nov 25 T Sibelius: *Lemminkainen Suite*
 Nov 26 W Beethoven: Symphony No. 9
 Nov 27 T Debussy: *Images For Orchestra*
 Nov 28 F Britten: Piano Concerto Op. 13

HIGHLIGHTS

NPR World of Opera

Nov 1 *The Queen of Sheba* by Karl Goldmark
 Jane Henschel, Petersidhom, Dagmar Schellenberg, Wolfgang Millgramm, Matthias Holle, Wolfgang Koch, Renate Arends; Amsterdam Concertgebouw/Netherlands Radio Philharmonic Orchestra and Chorus; Daniel Nazareth, conductor.

Nov 8 *Parisina* by Donizetti

Alexandrina Pendatchanska, Amedeo Moretti, Ramon De Andress, Eldar Aliev, Daniela Barcellona; Italian Swiss Radio Orchestra; Emmanuel Plasson, conductor.

Nov 15 *Of Mice and Men* by Carlisle Floyd

Anthony Griffey, Rod Nelman, Matthew Lord, Tony R. Dillon, Juliana Rambaldi, Victor Benedetti, Andrew Richards, Scott Beardon, Aaron Binder, Nathan Granner, Kenneth Floyd; Glimmerglass Opera; Stewart Robinson, conductor.

Nov 22 *Iphigenie en Tauride* by Christoph Willibald Gluck

Christine Goerke, Nathan Gunn, William Burden, Grant Youngblood, Isabel Bayrakdarian; Glimmerglass Opera; Jane Glover, conductor

Nov 29 The Metropolitan Opera Season Preview

Highlights from the Met's broadcast archives will preview the 58th consecutive season of live radio broadcasts. Interviews with artists of the past and present will showcase the rich history of the Metropolitan Opera and introduce the 1997-1998 Season.

St. Louis Symphony

Nov 1 Beethoven: Piano Concerto No. 4; Mahler: Symphony No. 5; Peter Serkin, piano; Leonard Slatkin, conductor.

Nov 8 Mennin: Concertato, *Moby Dick*; Beethoven: Piano Concerto No. 1; Rachmaninoff: Symphony No. 1; Helen Huang, piano; Leonard Slatkin, conductor.

Nov 15 Smetana: Overture *The Bartered Bride*; Danielpour, Cello Concerto; Mahler, Symphony No. 1; Yo-Yo Ma, cello; Leonard Slatkin, conductor.

Nov 22 Diepenbrock: *Wandering through the Woods*; Ravel: Piano Concerto in G; Berlioz: *Symphonie fantastique*; Pascal Rogé, piano; Hans Vonk, conductor.

Nov 29 Beethoven: Piano Concerto No. 2; Brahms: *A German Requiem*; Leif Ove Andsnes, piano; Dominique Labelle, soprano; Richard Zeller, baritone; Franz Welser-Moest, conductor.

St. Paul Sunday

Nov 2 Anonymous Four

Selections from *11,000 Virgins: Chants for the Feast of St. Ursula*

Nov 9 Michala Petri, recorder; Lars Hannibal, lute and guitar

J.S. Bach: Sonta in F major, BWV 1033; Scheindienst: Variations on an Austrian folk tune; Tartini: Sonata in G minor *Devil's Trill*; Peri: Variations on a Danish folk tune; Greig: *Five Pieces*

Nov 16 David Finckel, cello; Wu Han, piano

Beethoven: Sonata for cello and piano in G minor, Op. 5, No. 2; Chopin: Sonata for cello and piano in G minor, Op. 65; Previn: Sonata for cello and piano, movement III; Rachmaninoff: Prelude in G flat minor, Op. 23, No. 10; Britten: Sonata in C major for cello and piano, Op. 65

Nov 23 The Palladian Ensemble

Uccellini: *Aria sopra la bergamasca*; J.S. Bach: *Trio Sonata* in G major, BWV 525; Tim Risher: *Over and Under*; Rebel: *Les Caracters de la dance*; Matteis: Suite; Arr. Riser/Bob Wills and the Texas Playboys: *Roly-Poly*.

Nov 30 Chanticleer

Music of Asia, Europe, and the Americas

Indianapolis On-the-Air

Nov 2 Wagner: *Siegfried Idyll*; Strauss: *Also Sprach Zarathustra*

Nov 9 Beethoven/Leppard Variations on *God Save the King* (World Premiere); Sibelius: *Finlandia* & Symphony No. 3

Nov 16 Chopin: *Andante Spianato* and *Grand Polonaise*; Scharwenka: *Piano Concerto No. 4*, Stephen Hough, piano; Britten: *Irish Reel* (U.S. Premiere)

Nov 23 Nielsen: *Concerto for Clarinet and Orchestra*, Richard Stoltzman; Brahms: *Variations on a Theme of Haydn* & *Hungarian Dance No. 1*

Nov 30 Barber: *Souvenirs* & *Adagio* for Strings; Ott: *Garden of Secret Thoughts*, Indianapolis Children's Choir (World Premiere)

Selected Shorts

Nov 2 *Trip in a Summer Dress* by Annette Sanford, read by Mia Dillon; *The Swimmer* by John Cheever, read by John Rubinstein

Nov 9 *Tearing at the Grapes* by Thomas Beller, read by John Rothman; *The Falls* by George Saunders, read by Rene Auberjonois

Nov 16 *The Violin* by Bernard Gotfryd, read by Fritz Weaver; *A Wedge of Shade* by Louise Erdrich, read by Francis McDormand

Nov 23 From *The Odyssey* of Homer (translated by Robert Fagles): *The Bewitching Queen of Aeaea, Penelope, The Great Rooted Bed*, read by Joanna Gleason and Isaiah Sheffer

Nov 30 *The Storm* by Kate Chopin, read by Jane Curtin; *The Drowning* by Edward Delaney, read by Malachy McCourt



URL Directory

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.jeffnet.org/chateaulin>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

ESPI

<http://www.jeffnet.org/espi>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

City of Medford

<http://www.ci.medford.or.us>

Rogue Valley Symphony

<http://www.jeffnet.org/rvssymphony>

SpentGrain Bakery Products

<http://www.spentgrain.com>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

TUNE IN

GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News

Rhythm & News Service

KSMF 89.1 FM

ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

KSBA 88.5 FM

COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Johnathon Allen.

9:00-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour. Ask Dr. Science at 9:30 am. As It Was at 10:30am.

3:00-5:30pm

All Things Considered

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am

Monday-Thursday: Jazz

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde – a little of everything. Fridays are devoted to vintage jazz. Hosted by Patricia Enzel.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Aaron Turpen.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

Nov 2 Singer Weslia Whitfield, pianist Michael Greensill & bassist Michael Moore
 Nov 9 Blues pianist Marcia Ball
 Nov 16 Tenor saxophonist Benny Golson
 Nov 23 Jazz pianist, arranger and producer Frank Owens
 Nov 30 Singer/pianist Bobby Short

Confessin' the Blues

Nov 2 Recently Released Eddie Taylor
 Nov 9 The Marriage
 Nov 16 People I Never Heard About
 Nov 23 Great Compilations (Part I)

New Dimensions

Nov 2 Neale Donald Walsch: Talking With God
 Nov 9 Wayne Dyer: How To Create Your Life The Way You Want It
 Nov 16 Carla Hannaford: Learning With Body And Mind

Thistle & Shamrock

Nov 2 Instrument Showcase: From bombarde and binou to the Welsh triple harp and small pipes of Ireland and Scotland
 Nov 9 Celtic Guitars: Playing techniques
 Nov 15 A Garden Thistle: Music inspired by gardens
 Nov 23 Celtic Folklore: Myths and eerie tales
 Nov 30 The Celtic Harvest: Music of gathering, reaping and gleaning

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

DELICIOUS CINNAMON APPLE CRISP

(serves 6)

Filling:

2 Tbsp. Sugar
 4 tsp. Cornstarch
 1/2 tsp Ground cinnamon
 1/2 Cup Apple juice
 6 Cups Sliced & peeled apples (6 to 8 medium)
 1/4 Cup Raisins

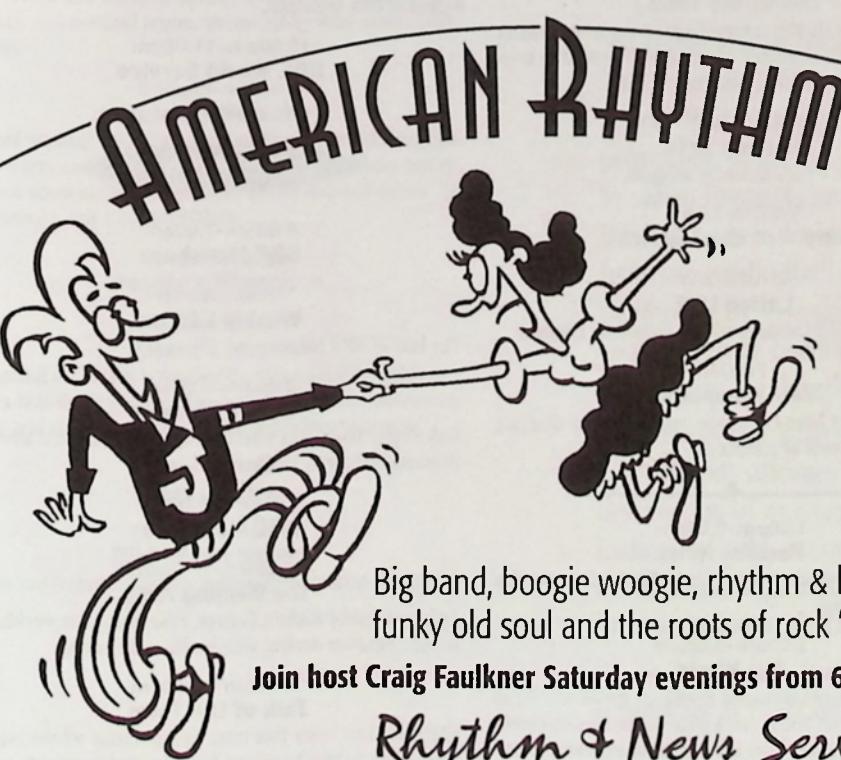
Topping:

1/3 Cup Crunchy cereal (such as Grape Nuts)
 1/4 Cup Whole wheat flour
 1/4 Cup Light brown sugar
 1/2 tsp. Ground cinnamon
 3 Tbsp. Thawed 100% apple juice
 Vanilla low-fat ice cream (if desired)

To make topping: place cereal, flour, sugar and cinnamon in a small bowl and stir to mix well. Add juice concentrate and stir until the mixture is moist and crumbly. Set aside.

To make filling: combine sugar, cornstarch, cinnamon and apple juice in a 3-quart pot and stir to mix well. Place pot over medium-low heat and bring to a boil, stirring constantly. Cook and stir for another minute, until mixture is thick and bubbly. Add sliced apples and raisins and stir just until fruit is coated with glaze. Remove pot from heat.

Coat a 9-inch deep dish pie pan with nonstick cooking spray. Spread filling evenly in pan, and sprinkle topping over filling. Bake at 375° for 40 minutes, or until filling is bubbly around edges and topping is golden brown. (If top starts to brown too quickly, loosely cover with aluminum foil during the last 15 minutes.) Cool at room temperature for at least 10 minutes, and serve warm, topping with a scoop of ice cream.



Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Story ideas for our daily newsmagazine, *The Jefferson Daily* (daily@jeffnet.org)
- Questions about programming volunteer opportunities
- Comments about our programming

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a JPR member or program underwriter
- Questions about making a planned gift to benefit JPR
- Suggestions on ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Questions about fundraising volunteer opportunities
- Editorial ideas for the *Jefferson Monthly*

Administration

e-mail: knoles@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-5:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm

BBC Newsdesk

5:30pm-6:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

The Newshour with Jim Lehrer

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00-10:00pm

Russell Sadler's Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

The best of NPR News.

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues-and more. (Repeats Mondays at 1:00pm.)

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm

Journal of the Americas

12:30pm-1:00pm

Second Opinion

1:00pm-2:00pm

Larry Josephson's Bridges

2:00pm-5:00pm

To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

5:00pm-6:00pm

Commonwealth Club

6:00pm-7:00pm

New Dimensions

7:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am

BBC Newshour

10:00-11:00am

Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-4:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

4:00pm-5:00pm

People's Pharmacy

5:00pm-6:00pm

Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

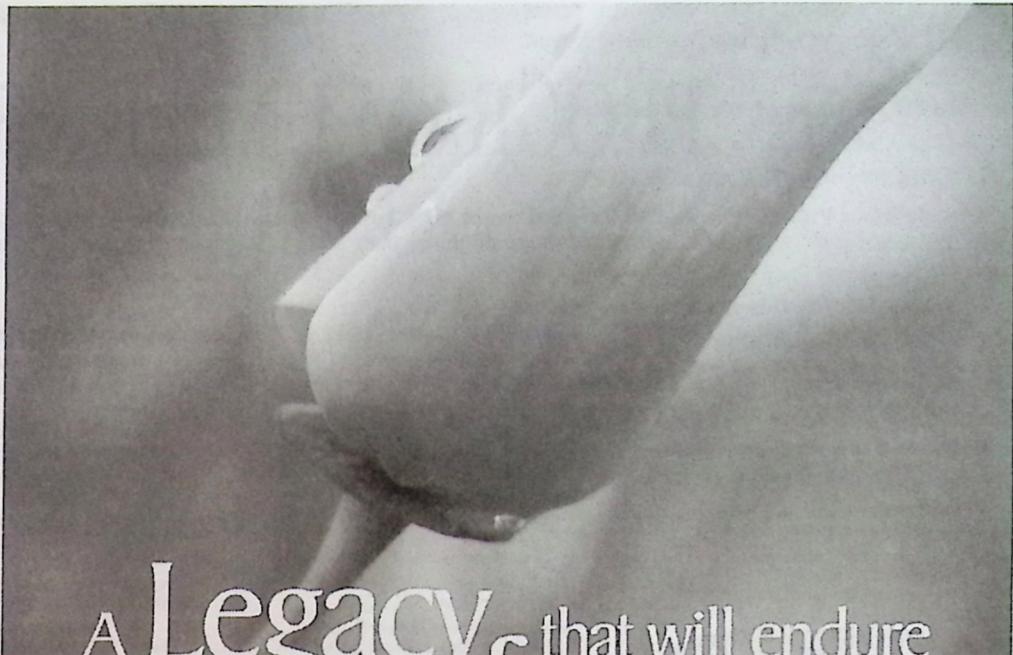
6:00pm-7:00pm

Tech Nation

7:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.



A Legacy that will endure forever

Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon University Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

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JEFFERSON ALMANAC

John Darling

Vacationing in the Stars

We're all looking for the perfect getaway: one that isn't more work than our real work; that won't plunge our plastic in debt; that isn't so packaged that it makes us have too cute an adventure; that doesn't torture our buns in a seminar. Something real. No spa-sprawling. No life-risking. It would be nice if it felt like the word "party!" felt when we were 21, free and had a pocketful of cash and car keys.

Well, I may have found it. It's the moral equivalent of partying. It costs \$20(!), it's less than a day's drive (a pretty drive) from anywhere in Oregon, you're fed pasta for cheap, you're with other relaxed, good-humored people, you're outside, safe and remote in the high desert of central Oregon, it's not strenuous or dangerous at all and you get to go billions of light years into deep space. Also, it has the word "party" in it.

They call it the Oregon Star Party. In August, hundreds of nice people who own expensive telescopes camp in a big prairie, and, for three nights, let you look through their telescopes, absolutely free, and even tell you what you're looking at, how far away it is and what it means.

You're stumbling around in the dark with 300 other people, talking softly, like you're in a cathedral—which you are. The desert is lit up by the Milky Way, which, if you've not seen it far from light pollution, you've not seen at all. It's what our ancestors for 5 million years had as their nightly wallpaper and we, since Edison, have not. We need that awe. We need to feel small at least once a day.

You hear the word "wow" whispered a lot. You've seen pictures of these nebulae and clusters before, but until you walk up to a yard-wide scope and put your eye to that eyepiece and let your whole eye and mind and self just leap out of this world

across countless light years, you have not seen it. It's like the difference between reading about the facts of life and finally experiencing them.

"Wanna see Andromeda?" says a voice in the dark.

"Sure. What is it?"

They are helpful. "It's the galaxy most like ours, a flattened spiral, has about 50 billion stars, only about 750,000 light years away. It's our sister galaxy."

I climb the stepladder and put my eye to it. "It's what our galaxy would

look like if we could get outside it," someone adds. I have never seen a whole galaxy before. It's like looking at a real cave era skull or a real rock from the moon. Your mind has to regroup around a much different and larger concept which does not include you, your job, your bills, your world history, your anything. And that's rejuvenating.

I show the children for a moment, but don't seem to know what they are looking at. I've tried to tell them on the drive over the Cascades and over coffee at my favorite espresso bar in Bend. "You see, we're on this planet and the sun is really a star, but just one of billions in the Milky Way..."

They sort of get it at age 7 and 9, but the word "billion" is not awesome to them yet. They want to get back to our camp and sleep. What really teaches them proper awe is spreading out the sleeping bags under the Milky Way and laying there, cozy, letting that big white band fill up their retinas. I think our eyes have some actual biological need for looking at stars as we drift off to sleep.

"Dad, can we ever go out there?"

"Sure. We will. We have to. You know, we've been to all the worlds and moons that go around the sun."

"Was anyone there?"

"No. Only here. We have to look farther,

many light years away, which is, well, you would grow old and die trying to just get there."

"So how are we going to get there?"

"I don't know. Probably like Captain Picard. Stars whizzing by. Do you guys want to go?" They think about it.

"I want to be safe and have air and trees," says Colin. "And my family," says Hannah. "I would be lonely."

They fall quiet. I look at them. Their eyes are open. They don't need no stinkin' telescopes. They're doing the stars as our ancestors did. Now the air cools and they pull close. A meteor leaves a fat trail across the sky. They gasp, then settle back into the Milky Way. They will never forget this night. That's why I brought them.

"Tomorrow, we'll get scrambled eggs in Bend," I say. "With ketchup on them," they add, "and hot chocolate." They roll over and fall asleep. I get up and, for hours, make my annual pilgrimage to the "billions and billions" (Sagan) of stars and the lightyears of deep space, worshipping with my eyes the Lagoon Nebula in Sagittarius, the Great Orion Nebula and the Galilean moons of Jupiter, one of which is transiting its face and leaving a tiny shadow.

It is a ritual homage to stay up til dawn, to show my respects to vastness. I have to drink in Andromeda again. "We're coming, sister," I tell her. This cozy, verdant Earth is our cradle, but we cannot be limited. We will always be like children with too much energy, too many dreams—and we make too many messes for one little world. The cradle is already too small.

That feeling when *homo erectus*, a million years ago, fanned out from Africa into the mystery and majesty of an unpeopled world? And when *homo sapiens* followed 100,000 years ago? That's a central and driving memory of our species, imprinted in the genes. We will not settle into the tiny cubicles and routines of an overpopulated Earth, but must fan out again, no matter how sheer the cliff presented by the word "lightyear."

Dawn is coming up crimson over the Ochoco Mountains as I crawl in between the children. I like to tell them good things to program them while they sleep. "We're going to the stars," I whisper. "You'll figure it out. Or your children will."

John Darling is a writer and counselor in Ashland, Oregon.

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland concludes its season with performances on November 1 and 2 in the Angus Bowmer Theatre and the Black Swan. Tickets for *Rough Crossing*, *Blues for an Alabama Sky*, *Death of a Salesman*, *The Magic Fire*, *Nora*, and *King Lear* can be obtained by calling or stopping by the Festival Box Office. (541)482-4331.

◆ The Oregon Cabaret Theatre in Ashland presents the final performances of *EAT-TV* through November 3. The new musical written by OCT's Jim Giancarlo, Darcy Danielson and Jim Malachi is set in the studio of cable TV's first musical food network EAT-TV. In November, *A Tuna Christmas*, ushers in the holiday season and is the sequel to the off-Broadway hit *Greater Tuna*. Two dozen characters, all played by two actors, make this a comedy not to be missed. The performances run November 21-December 31 with previews November 19 and 20. (541)488-2902.

◆ Craterian Performances launches its inaugural season in the new Craterian Ginger Rogers Theater. Events include: *Rhapsody in Taps* on November 1 at 8pm, tickets \$23/20/17; American Boys Choir on November 5 at 8pm, \$16/13/10 and student prices; *Peer Gynt* by the National Theatre of the Deaf on November 16 at 7pm, \$21/18/15; Irish Fire on November 18 at 8pm, \$27/24/21; and *Little Red Riding Hood* on November 29 at 11am and 2pm, \$8 Adult, \$5 Child. Call for tickets and more information. (541)779-3000.

◆ Theatre Arts at Southern Oregon University presents *Dancing at Lughnasa*, a drama by Irish playwright Brian Friel, in the Dorothy Stolp Theatre on the SOU campus November 6-23. Presented in a dinner theater format, the play is the story of five unmarried sisters, one with a young son, eking out a living in 1936 Ireland. Dinner seating is from 6:30-7pm and the performances begin at 8pm. Tickets \$21/20/16 and include dinner and wine. (541)552-6348.

◆ Barnstormers continues its season with *Ah, Wilderness* by Eugene O'Neill and Directed by Mildred Watt. This play portrays middle-American family life at the turn of the century and is O'Neill's only comedy. Performances November 14, 15, 16, 21, 22, 23, 28, 29, and 30. Friday and Saturday curtain time is 8:15pm and Sunday matinee curtain is at 2:30pm. Barnstormers Little Theater is located at 112 NE Evelyn St., Grants Pass. (541)479-3557.

Music

◆ The One World and VoxPOP performance series bring artists of international note to the Rogue Valley in November. One World will feature a Celtic Music Festival at the SOU Recital Hall on November 8, starring the supergroup Solas, and Skye. Cesaria Evora, from Cape Verde, will perform on November 12 at the Craterian Theater. The VoxPOP series will begin with a double bill of Dan Bern and Catie Curtis on November 22 at the SOU Recital Hall. For information on these and all other performances in One World and VoxPOP, call (541)552-6461.

◆ Rogue Valley Symphony and Cellist Mark Votapek join to play Ernest Bloch's *Schelomo, Hebraic Rhapsody*, a miniature concerto on Old Testament themes of King Solomon. Votapek is the



Iris Lambert and the Freedom Singers present their fall concert in Ashland, November 21-22.

new principal cello for the Oregon Symphony. The concert opens with Dukas' humorous *The Sorcerer's Apprentice*, and the finale is Dvorak's Symphony No. 8. Performances November 1 at 8pm at So. Medford High School; November 2 at 4pm at SOU Music Recital Hall; and November 3 at 8pm at First Assembly of God Church in Grants Pass. Tickets at the door or by phone. (541)770-6012.

◆ Alicia Bonnet presents *Affirm your Life*, an uplifting concert of chants and songs on Saturday, November 1 at 8pm at the Headwaters Building, 4th and C in Ashland. Performing on banjo, Balinese flute, hand drums and guitar, Bonnet will perform many of the chants from her new recording *Simple Gifts*. Tickets are \$7 in advance and \$9 at the door and are available at Soundpeace in downtown Ashland or by calling (541)482-4154.

◆ The Jefferson Baroque Orchestra will present its fall program *Music at the Court of Darmstadt* lead by Music Director Rob Diggins. The period instrument ensemble will perform a concerto grosso by Telemann, and music by Darmstadt Kapellmeister Christoph Graupner, including a concerto for viola d'amore and viola with soloists Dan Tahomason and Rob Diggins; a can-

Send announcements of arts-related events to: ArtsScene, Jefferson Public Radio, 1260 Siskiyou Blvd., Ashland, OR 97520.

November 15 is the deadline for the January issue.

For more information about arts events, listen to JPR's *Calendar of the Arts*



Art by Adults Living with Mental Illness will be displayed at the Rogue Gallery and Art Center in Medford, November 4-15.

tata with vocal soloists Kay Hilton, Pat O'Scanell and Nick Tennant; and a symphony with baroque flutes and natural horns. Before the concert, Rob Diggins will present a lecture/slides show in the sanctuaries at 7pm. Performances Friday, November 14 at 8pm at Newman United Church, 6th and B, Grants Pass, and Saturday, November 15 at 8pm at First United Methodist Church in Ashland. Tickets \$12.50/10 at the Book Stop, at the Door, or call.(541)592-2681.

◆ Chamber Music Concerts continues its Musical Images Season with The Amadeus Trio on Friday, November 21 at 8pm at SOU Music Recital Hall. Featured works include Beethoven: Trio in D Major, Op. 70, No. 1 "Ghost"; Brahms: Trio in B Major, Op. 8; Arensky: Trio in D Minor, Op. 32. Call for reservations.(541)552-6154.

◆ Iris Lambert and the Freedom Singers present their fall concert, *Life—the Way It Is*, on November 21 and 22 at 7:30pm at Carpenter Hall on Pioneer St. in Ashland. The concert is a music theater piece by Lambert featuring all thirty members of the Freedom Singers and Richard Williams' band. Tickets are \$8 in advance and \$10 at the door and are available at Heart and Hands. Call for more information. (541)488-0865.

◆ The HOPE Equestrian Center presents its fall benefit, *Celebrating a Season of Hope—A Festival of Song for the Family*, on Sunday, November 23 at 2pm. The concert takes place at the Ginger Rogers Craterian Theater in Medford and features Lorraine Rawls, singing Western folk music; Michael Mish, singing children's music, and Alicia Bonnet telling stories and singing children's songs. Tickets are \$5 for children ages

3-17, \$10.50 in advance and \$12.50 at the door for adults. Tickets may be purchased through the Craterian Box Office.(541)482-4154.

Exhibits

◆ The Schneider Museum of Art presents *Transformations: Recycled Materials in Contemporary American Art and Design* through December 13. Organized by guest curator Lloyd Herman for the Whatcom Museum of History and Art in Bellingham, Washington, the exhibit has been assembled to demonstrate the creative evolution of recycled materials and found objects in American art and design. Museum hours are Tuesday-Saturday 11am-5pm and Every First Friday 5-7pm. Located in Ashland.(541)552-6245.

◆ The Wiseman Gallery at Rogue Community College presents the work of Natalie Shifrin Whitson through November 15 with a First Friday Art Night Reception on November 7 from 6-9pm. Intrigued by the contradiction of cosmic and comic, Whitson employs boldly colored, abstract images in encaustic to simultaneously induce a sense of horror and reflection. Hours are Monday-Thursday 8am-8pm, Fridays 8am-5pm and Saturdays 9am-4pm. For more information call.(541)471-3500 x224.

◆ Firehouse Gallery at Rogue Community College presents the work of Neil Mick through November 22 with a First Friday Art Night Reception November 7 from 6-9pm. A series of kinetically dynamic pencil drawings reinterpreting the human connection to the processes and cycles of nature. Hours are 11:30-4:30pm Tuesday-Friday and 11am-2pm Saturdays or by appointment. For more information call.(541)471-3500 x224.

◆ The Bluebird Gallery, 1263 North Riverside, Suite 3 in Medford is featuring the art of John Hewitt through November.(541)773-7698.

◆ Valley Art Gallery presents its Holiday Show from November 15 through January 3. The gallery features work in all media by Southern Oregon Society of Artists. The public is invited to a reception on Saturday, December 6 at 323 East Main (behind Medford Interiors), Medford.(541)770-3190.

Other Events

◆ Dave Marston's *Beatle Marathon* will be featured on November 8 from 10am until midnight at the Unitarian Fellowship Hall, 4th & C, Ashland. All 208 songs recorded by the Beatles will be sung continuously, as the musician plays the keyboard and guitar. The public is invited and tickets are available at Northwest Nature Shop - \$5 for a 12 hour, possible Guiness Book Record *Beatle Marathon*.(541)482-1905.

◆ *Cirque du Nuit* or Circus of the Night will be presented by New Public on Saturday, November 15 from 7-10pm at the Mark Antony Hotel in Ashland. The event is a masquerade and an opportunity to experience an evening of illusion and mystique... performance, live and interactive art. Limited tickets are \$9 and may be purchased in advance or by calling (541)858-4400.

◆ *It's About Dance!* will be presented by Formations Dance Project, featuring area choreographers and dancers on Saturday, November 22 at 2pm and 7:30pm at the Craterian Ginger Rogers Theater, Medford.(541)779-3000.

◆ The Siskiyou Woodcraft Guild presents its Fall Harvest Show of Fine Woodworking, Thanksgiving weekend, Friday November 28 through 30th. The Guild's 17th annual show will feature a variety of woodworking by local craftspeople. The location is the Shakespeare Great Hall in downtown Ashland at the corner of Main and Pioneer streets. Friday and Saturday 10am to 6pm and Sunday 10am to 5pm.(541)482-4829.

◆ The 20th Annual Railroad Show, a train show and swap meet, will be held on November 29 and 30 at the Medford Armory, 1701 South Pacific Highway, Medford. Show times are Saturday 10am to 6pm and Sunday 11am to 5pm. A nominal donation will be taken at the door. All proceeds go to improvements of the City of Medford Railroad Park.(541)582-2242.

KLAMATH FALLS

Theater

◆ The Ross Ragland Theater continues its Performing Arts Spectacular with the following

CONTINUED ON PAGE 31

Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.



Weekdays at 3pm & 6pm on
News & Information

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News & Information



RECORDINGS

Peter Gaulke

Blues On Our Own Back Porch

Robert Palmer's 1981 Book *Deep Blues* has, for me, the best and most apropos definition of Blues. In it he quotes Paul Garon¹, who in paraphrasing Andre Breton, states that the blues "represents a fusion of music and poetry accomplished at a very high emotional temperature."

There are any number of blues styles out there that can lend credence to this definition. My feeling is that none is purer and better at illustrating this definition than acoustic country or folk blues. Some may argue that with the passing of the genius of Sonny Terry & Brownie McGhee, Son House, Furry Lewis, or Big Joe Williams we have permanently lost this blues to mere imitators of the style.

Though it is true that many of the originators of acoustic country & folk blues are gone, it would be a narrow view if we didn't look at the contemporary artists of today, both male and female, who not only carry the tradition forward, but interpret it in a modern context. One need look no farther than artists such as Rory Block, who made top bill Robert Cray's 1995 Britt Festivals set look like milk toast compared to the raw emotion and energy of her solo acoustic performance.

A blues voice with high emotional energy and a great sense for lyrical expression lives north of us. Sheila Wilcoxson started her singing career in the gospel church at the ripe age of twelve. She moved to Portland in 1978 and quickly received considerable recognition after forming the 12 piece

rhythm & blues band "Sheila and the Boogiemen." She then took her vocal talents and honed them with nothing but acoustical support in the well recognized three piece group Back Porch Blues.

Sheila is no overnight success story. While leading Back Porch Blues and in the

subsequent solo years she made strong interpretations of traditional blues songs and brought great passion to original material. Now Sheila is out with her first solo CD on Burnside Records, *Backwater Blues*. This solo effort is a tremendously strong outpouring of Sheila's vocal prowess—every bit as strong as the musical accompaniment.

"*Backwater Blues*" is 12 tracks of acoustic and a

cappella testimony. Though backed by the cream of Portland's acoustic blues masters, it is Wilcoxson's reworking of blues originals and traditional edges to original tracks which make the recording so noteworthy. Yes, it is produced by Terry Robb, who also lends his guitar work to the effort. And yes, Janice Scroggins, Curtis Salgado, Bill Rhoades and Alan Hager all provide a solid musical framework, but it is Wilcoxson's haunting yet spirited delivery which is the highlight.

Her recording is a folk blues journey through a variety of acoustic settings without a stale or overused approach. Take the title track, Bessie Smith's *Backwater Blues*. It allows Wilcoxson a chance to revive the gutsy sound of the classic blues singers. Gutsy vocals indeed! Take a listen to her a cappella versions of Hoyt Axton's *Sweet Misery* and the Leadbelly medley *Looky, Looky Yonder/Black Betty* and you'll hear a voice which is every bit as powerful as Big

¹Garon, Paul. *Blues and the Poetic Spirit*. New York: Da Capo Press, 1978

Maybelle, energetic as early Tina Turner and classic as Ma Rainey.

But Wilcoxson's vocal talents have a much wider range than the power of classic blues singers and shouters. This is a strong point of *Backwater Blues*. She glides masterfully through the uplifting gospel laced "Revival Day" to the delta overtones of former Back Porch band mate Whit Draper's "No Business". Terry Robb produces an effort that allows this first rate singer to show off her vocal range. A range that is both full of character, yet rich in body.

Wilcoxson works the classic Mance Lipscomb tune "Honey Let Me Lay It On You" as if it was her own. The self-penned "Testosterone Poisoning" is a prime example of her ability to interpret traditional elements into a rollicking look at women's nearsightedness. Proof again that blues is good time music. "John The Revelator" is another prime example of a traditional spiritual carved out with conviction.

Backwater Blues is an extension of what Wilcoxson started in Back Porch Blues. It also firmly establishes her, as well as acoustic blues, as vital to our understanding, enjoyment and appreciation of blues in the 21st century. There is no one size fits all approach to Sheila Wilcoxson's blues, nor would one want there to be. There are elements of tradition, yet the freshness of an original artist's interpretations abounds.

Sheila Wilcoxson's blues voice, in its essence, fuses music and poetry and does it with emotional intensity. *Backwater Blues* is what blues is all about. ■

Peter Gaulke hosts *Confessin' the Blues* on Sundays at 3pm on the Rhythm & News Service.

ARTSCENE *From p. 29*

events: Chuck Negron re-visits Three Dog Night's chart topping songs and appears November 1 with two performances 7pm and 9:30pm; actor Tim Behrens presents the humorous world of Pat McManus—*Endlessly Grousing* on November 4 at 7:30; the Klamath Symphony performs a program of orchestral classics with selections by Rossini, Debussy, Strauss, and Haydn on Saturday, November 8 at 7:30pm; Irish Fire, Young Masters of Irish Music and Dance, celebrates contemporary America and Ireland on Wednesday, November 19 at 7:30pm; the Eugene Ballet Company continues America's holiday tradition with The Nutcracker Ballet on Saturday, November 22 at 2pm and 7:30pm. Call for tickets and information.(541)884-LIVE.

◆ The Linkville Playhouse presents *A Christmas Tuna*, Fridays and Saturdays, November 21 through December 13 at 8pm. In this hilarious sequel to *Greater Tuna*, it's Christmas in the third smallest town in Texas. Call for reservations. (541)884-6782.

ROSEBURG

Exhibits

◆ The Douglas County Museum explores fly fishing in a new exhibition, *Come Wade the River: The Nature of Northwest Fly Fishing*, running November 1 through December 28. Artifacts and photographs examine the natural resources—fish, rivers and forests—as they were and are. The arts of several Northwest craftsmen are also featured. The exhibition was curated by noted fly fisher and author Steve Raymond and organized by the Whatcom Museum of History and Art in Bellingham, Washington. The museum is located at 123 Museum Drive in Roseburg.(541)957-7007.

OREGON COAST

Theater

◆ Little Theatre on the Bay celebrates its 50th season with a presentation of *A Few Good Men* by Aaron Sorkin and Directed by Patti West on November 1, 6, 7, and 8. The theater is located at 181 Broadway, Coos Bay. For time and tickets contact The Box Office. (541)269-2720 or 1-800-676-7563.

Exhibits

◆ Coos Art Museum presents paintings, prints and photographs by Northwest artists through November. Located at 235 Anderson in Coos

Bay. Call for time and information on current exhibits.(541)267-3901.

Other Events

◆ 11th Annual Holiday Lights and Open House at Shore Acres November 27 through January 1 at Shore Acres State Park in Charleston. (541)756-5401.

NORTHERN CALIFORNIA

Music

◆ Ascent! Performing Arts in Siskiyou County presents the American Boychoir 60th Anniversary Tour on November 6 at 7:30pm at College of the Siskiyous Theater. Call for information.(916)938-4461.

◆ Ascent! Performing Arts in Siskiyou County presents Irish Fire, from the shores of the Emerald Isle, the music, dance and songs of Ireland on November 16 at 3pm at College of the Siskiyous Theater. Call for information.(916)938)4461.

◆ Del Norte Association for Cultural Awareness presents New Celtic Music, on Sunday by Solas on November 9 at 7:30pm. Solas features Karan Casey, vocals; John Doyle on guitar; Seamus Egan (a multi-instrumentalist famous for his original soundtrack to the movie *The Brothers McMullen*) playing flute, banjo and tin whistle; Winifred Horan, fiddle; and John Williams on concertina and button accordion. The performance will be held in Crescent Elk Auditorium, 10th and G Streets, Crescent City. (707)464-1336.

◆ Shasta College Center for Arts, Culture and Society presents the following: Community Jazz Band Concert on November 19 at 7:30pm at Shasta College Theatre (tickets are \$4/\$3); and Community Band Concerts on November 20 and 21 at 7:30pm at Shasta College Theatre (tickets are \$4/\$3). Call for more information.(916)225-4761

Exhibits

◆ Shasta College Gallery and Art Department present Contemporary Drawings by artists through November 13. Gallery hours are Monday to Friday 8am to 4pm and Monday to Thursday 7pm to 9pm. Call for information. (916)225-4761.

◆ Shasta College Center for Arts, Culture and Society presents the 48th Annual Faculty Art Show November 17 through December 12 at the Shasta College Art Gallery, Building 300 in Redding. (916)225-4761. ■

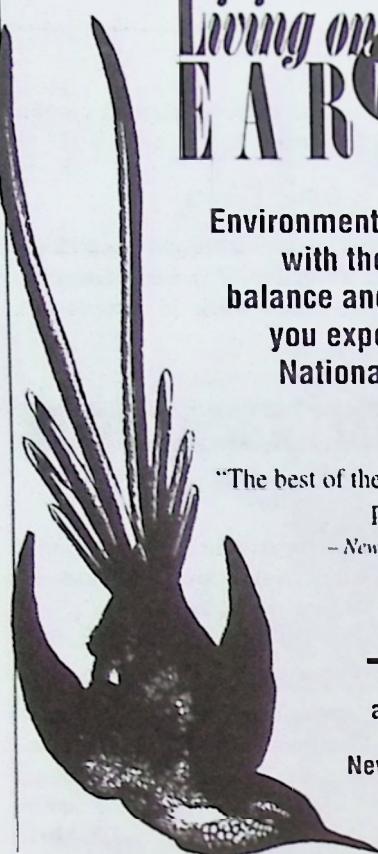
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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

The End

The idea for this article came from the very last note of Mahler's "Das Klagende Lied" (Song of Lament). The music just before this note is very soft, meditative, almost hypnotizing. I was starting to really relax after the tenseness, turbulence and raw power of much of the rest of the composition. And then, all of a sudden, it came—a final, very loud, short, brassy, jolting bang of a chord. It's enough to let Mahler know every time his piece is played. Doesn't matter that he died in 1911.

The recording I was listening to was with the San Francisco Symphony, conducted by Michael Tilson Thomas, and the SFS Chorus, directed by Vance George (RCA Victor 09026-68599-2). It is an extraordinarily highly-spirited, superb performance of a most unusual work—a true "compact discovery."

Mind you, I'm not for a moment claiming that this is one of Mahler's best pieces. I'm not saying it's a must for every collection. I find it too repetitious and disconnected—particularly the 30-minute-long first movement. But it does have all the great characteristics of Mahler: the opulent orchestration, the soaring lyricism, the tortured seriousness—all the signs that say this piece couldn't be by anyone else. And yet it was begun when Mahler was only 17.

So what? So this. Did Beethoven sound like Beethoven when he was 17? Not on your life. He sounded like Haydn. Did Schubert's chamber music sound like Schubert when he was 17? No way! He sounded like, well, Haydn. Did Mendelssohn sound like Mendelssohn when he was a teenager? What do you think? I think he sounded like...

Even the greatest composers didn't discover their trademark styles until they were more mature than 17! This realization gives me, at least, new appreciation for the greatness of Mahler. But it doesn't explain how this work inspired a column called "The End."

Here's how. The ending of "Das Klagende Lied" is so unexpected, and yet so

right that it made me start thinking about how classical music pieces, and movements from pieces, conclude. When you think about it, most of them are so unoriginal!

The British composer, Malcolm Arnold, made fun of these typical endings in his hilarious musical spoof called "The Grand, Grand Overture." It concludes with a ridiculously prolonged coda, taking the usual classical ending and going on and on with it for what seems like a good part of the seven-minute piece.

This work, written originally for the first of the annual humor-filled Hoffnung Festivals of London's South Bank, is scored for full symphony orchestra and organ plus three vacuum cleaners, a floor-polisher and four rifles, which, "at the climax of the piece viciously silence their heavy-breathing rivals." This, according to the program notes by Piers Burton-Page which accompany the Royal Philharmonic Orchestra's recording on Conifer Classics (75605 51240 2), conducted by Vernon Handley. These notes, however, fail to let us know who plays first vacuum, first rifle, or solo floor-polisher, for that matter. They do mention, though, that "the main theme of the Overture is itself gloriously memorable, one of Arnold's most inspired tunes ever." I second that.

Surely there are other original endings to classical music compositions, I thought, but it was hard for me to think of any. So I consulted my international panel of experts, otherwise known as the Moderated Classical Music List on the Internet.

Andrey Boreyko from Poland suggested a piece by Alfred Schnittke called "Moz-Art à la Haydn (Game with Music for Two Violins, Two Small String Orchestras, Double Bass and Conductor)." He wrote that it is a "kind of instrumental theatre, because musicians are playing and changing their positions" as they play. "Quite difficult to describe," Andrey admitted. "Better to watch." (In addition to the music and the action, there are lighting effects as well.)

At the end of the piece all the musicians

leave the stage, playing at the same time, and the conductor continues to conduct until the last sound disappears, and then, he still continues to conduct for about 15-20 seconds of full silence. Andrey says the effect is most unusual and makes a big impression: "We are left with a feeling that the music is still there, with us, but already in a different dimension, unhearable."

Simon Corley from France, with typical Cartesian logic, pointed out that there are really two types of endings. "You've got what I'd call 'real' ends," he wrote, "those which correspond to a full stop, a period, in punctuation. This type of ending is often associated with a dramatic event or even death, as in Mahler's 6th Symphony, with the terrible guillotine heavily underlined by an implacable rhythm and a vanishing diminuendo." He also cites Stravinsky's "The Rite of Spring" — "the vanishing flute trill followed by the whole orchestra shrieking in a very brief chord."

Simon continues: "But there's a second sort of ending, which is perhaps even more interesting: it would correspond to the ellipsis (...) in punctuation. I think this might not be called a 'real' end, because it opens rather than closes something." One of several examples Simon gives is the ending of Dvorak's 9th Symphony ("From the New World"): "The last chord is beautifully scored, only the woodwinds and brass remaining with a diminuendo after the whole orchestra played the chord."

Julia Werthimer nominated the ending of Verdi's "Falstaff": the brilliant, unexpected fugue 'Tutto nel mondo e burla.' "It is bold and free and completely different from anything else Verdi ever wrote," she wrote. "Moreover, it must hold a special place in the canon—how many comic fugues are there? And there is something very touching about the aged composer bidding farewell to his operatic career by saying 'Life is a joke.'"

Denis Fodor suggested Schubert's "Unfinished" Symphony. The reason: despite the sobriquet, it does end.

And now, as far as "Compact Discoveries" is concerned, this is The End... until next month, that is. IM

LIVING LIGHTLY

From p. 16

they reach the age of 50, however, many of these same people have come to realize that what is most important to them is their family and friends and some type of meaningful and creative work. The main difference between these two outlooks has to do with who is making the judgment. As people gain experience, they recognize that the only real indicator of their happiness comes from within themselves. Younger people, on the other hand, often look outward for this measure. Since our society equates success and happiness with material acquisition, as long as we look to the corporate dominated culture to measure how we are doing, we are going to remain locked into a non-sustainable, unhealthy, and unsatisfactory way of living. But as we begin to look more inward and begin to honestly examine what we most value, we can begin to break the old industrial-era way of doing business. As we gain the ability to set our own standards for living, choices related to conservation begin to make more sense than those related to massive consumption.

Fortunately, there are many people who have come to recognize the dangers we are heading toward and have begun to find ways of living which will help steer us away from these dangers. Those among us who can see the waterfall we are headed over need to be heard over the outdated call of the capitalistic, money-driven culture. We all need to begin to listen to alternative voices, our own included, as we make everyday lifestyle decisions. Does this feel good? Does this seem right? In order to change our destructive patterns we need to carefully examine the results of our choices. None of our conservation efforts will be effective unless we choose a lifestyle which limits our desire for consumer goods and values simplicity, equity, and sustainability over material progress, self-serving behavior, and the exploitation of our natural world. IM

Kari Tuck is a member of the Ashland Conservation Commission.

THE TALK OF THE NATION



Ray Suarez



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BOOKS

Alison Baker

Reading Aloud

Visiting your relatives can get a little tedious, no matter how fond of you they are. You find yourself longing for your own refrigerator, and they secretly wish they could have the living room to themselves, and the days begin to seem very long. You start to cast about a little desperately for entertainment possibilities.

So one Sunday afternoon during a trip east we headed for the local public library to hear a middle-aged lady read the poetry of Emily Dickinson. It wasn't my idea of a good time, but I'd already had enough Scrabble to last a year and my plane wasn't leaving until Wednesday.

What I feared did not come to pass. The lady did not dress in a lacy white nineteenth-century gown, and she did not "interpret" the poems with dramatic eye-rollings or recite them in the fake English accent that we too often imagine a poetess of another century using. A woman with a rather sardonic tone of voice, she simply read Emily Dickinson's poems aloud. As a result, undistracted by theatrics, I paid attention to the poems themselves—the images, the language, above all the meaning—and discovered that I liked them. The outing saved some part of a vacation I'd rued.

Listening to someone read aloud is one of the best of entertainments. I suppose my pleasure in it started in infancy, when the mere sound of my parents voices was as soothing as Xanax. Once I learned English, I became a regular at Mrs. Harvey's weekly story hour at the public library. And on Saturday mornings I was in my seat when the sharp whistle of a train issued from our old brown radio, a voice called, "All Aboooooard for Storyland!" and a young lady read aloud for the next half hour.

In grade school, every teacher read to

us; even now, decades later, when I reread *A Wrinkle in Time*, the voice of Mrs. Ross echoes in the words.

Reading aloud is different from "storytelling." For one thing, a storyteller's tales are usually supposed to represent something other than mere stories; they're myths or fables, meant to help us understand cultural history. Like the fairy tales of the Brothers Grimm, this sort of story has always seemed grotesque and irrelevant to me; and the histrionics of too many storytellers, like the intrusive overacting of streetcorner mimes, leave me cold.

Straight reading is a Sergeant Friday, "Just the facts, ma'am," sort of thing: no garish display, just a human voice reading printed words. While a good reader does read "with expression" (an appropriately shocked exclamation, an excited shout, a tearful apology), being read to works the same way as reading to yourself; it leaves the painting of mental pictures to the listener. The reader-aloud is a sort of vector for the text, carrying it from page to ear with nary a detour.

There's something snug about a single, unadorned human voice. When I lived alone on an island in Maine the cold winter nights were often long, but on Wednesdays as I washed the supper dishes I listened to Dick Estelle, "The Radio Reader," on Maine Public Radio, and those evenings passed in the blink of an eye. He read mysteries, biographies, war stories—things I'd never read myself; but on those dark nights I hung on every word, and the disappointment I felt when he finally said, "Our time is up for tonight" was as painful as the one I felt on those long ago Saturday mornings when the young lady said, "That's all for today, boys and girls."

Of course, listening to a story read

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Sundays at 3pm on
JPR's Rhythm & News Service

aloud works just as well with companions, as we see in *Gone With the Wind*, when Melanie reads aloud from *David Copperfield*. "Chapter One. Ah am born," she begins, and before our eyes the image on the big screen blurs to indicate the passage of time... The next thing the circle of tatting ladies knows, chapters and hours have sped by, and Mr. Kennedy has come home drunk again!

Reading aloud at home is uncommon these days, I think, and downright rare in childless homes. But there seems to be a certain hunger for it: books on tape sell like hotcakes, especially to people who spend much of their lives alone in cars. In larger cities and college communities the poets and writers reading from their own works at local bookstores are legion. Sure, it's a commercial ploy; publishers wouldn't ship their authors off on cross-country reading tours if it didn't sell books. And now and then you hit a dud: someone who stumbles over words, or reads something you love *absolutely wrong*. But even that works; it makes you go home and reread the work yourself, to make it right again.

Hearing an author's words aloud, whether they're read by her or by a middle-aged lady a hundred years later, is a pure and essential pleasure. When someone reads to you, all you have to do is listen, and the world floods in. Undistorted by punctuation, typos, tiny print, or worries over whether an actor will remember his lines, the words are carried right from the page through your ears and into your brain—which is, of course, a direct conduit to the heart. It's personal attention of the sort a grownup doesn't get every day. ■

Alison Baker reads aloud to small children in the SMART program.

POETRY

Poet-in-Transit Heading for Zero

BY MADELINE DEFREES

The equations of motion that govern a cooling cup of coffee must reflect the system's destiny.... Temperature must head for the temperature of the room, and velocity must head for zero.

—JAMES GLEICK IN *CHAOS: MAKING A NEW SCIENCE*

You sketched the London scene over the airport phone last week when you spoke of *the velocity of our lives*, meaning yours and your lover's. You'd written a Christmas memoir for *Seventeen*, climbed mountains in Alaska, looked into a crevasse. You'd be in *Vogue* again.

The hospital stay brought us up to now—transcontinental flash. Your voice from the glass booth rang hollow, bounces still off walls of my skull—enclosure so vast no hat would fit as the milliners of my childhood can testify. By contrast

my life looks tame,
has the pick-up & tempo of its own
broken routines: the clean
blue flame of the Natural
Gas Company sign, steadily revolving: all the
glitter hemmed in like radioactive pellets.
I'm not jealous—only rueful
now & then, having made my bed and lying in it.

We considered the scar on your breast—purely precautionary—that interfered with your pleasure in the womanly gifts you were given. Trust surfaced between us, that long-distance heaven we're headed for over mountain & crevasse. I was leaning hard into every word—and grateful.

Dear friend, when the moving picture you are in turns frenetic, remember the straits back home and the rain you are loyal to. When the whole world steps on the gas, and the pace of my attenuated life goes beyond my power to handle it, I look east to your light, the line of my unlisted number open for your call.

Madeline DeFrees was born in Ontario, Oregon, and attended parochial schools in Hillsboro and Portland. As Sister Mary Gilbert, she taught in private schools and colleges, and began her publishing career with two prose books about convent life. She dispensed from her vows in 1973, and began another career as a creative writing professor at University of Montana, University of Massachusetts and Seattle University. Now retired and living in Seattle, Madeline DeFrees continues to write, give workshops, and readings. She has published seven books of poems. "Poet-in-Transit Heading for Zero" appears in *Possible Sibyls* (Lynx House Press, 1991), and is printed with permission.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a SASE to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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